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CATALOGUE OF ASSAMESE MANUSCRIPTS

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OF

ASSAMESE MANUSCRIPTS

BY

HEMCHANDRA GOSWAMI

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PREFACE

The present volume was compiled by the late Srijut Hemchandra Goswami during a period of deputation for six months commencing from August 1, 1914. The manuscripts which have been brought within the purview of his description were also collected by him from several parts of Assam during a similar period of deputation from October 1, 1912. The initiation and execution of the projects were both due to the liberality and sympathy of Sir Archdale Earle, Chief Commissioner of Assam.

After the settlement of preliminary matters orders were passed by the Government placing Mr. Goswami on special duty for six months from October 1, 1912. Lt.-Col. P. R. T. Gurdon, I.A., C.S.I., undertook to supervise the work of collecting the puthis in his capacity as Honorary Provincial Director of Ethnography, Assam.

The Government of Assam requested the Asiatic Society of Bengal, the Indian Museum and the Cooch-Behar Raj to give facilities to Mr. Goswami to inspect the Assamese manuscripts in their possession.[1] Col. Gurdon requested all the Deputy Commissioners of the Assam Valley Division to give Mr. Goswami every facility to collect and purchase the puthis in their respective districts, and to have a preliminary census of the puthis prepared by the mauzadars and mandals, each puthi to be described under specified heads, *viz.*, name of the puthi, name of owner, his residence, published or not published, and remarks.

In October 1912, Mr. Goswami settled the preliminaries of his intended survey, and drew up a list of the places to be inspected and the persons to be approached for a successful execution of the scheme. In the middle of December, he was inspecting the libraries of the Satras and *tols* and of old families in the Rangiya Circle, where he found some

[1] On enquiry it transpired that there was no Assamese manuscript in the Indian Museum. The Asiatic Society of Bengal has eleven Assamese manuscripts. A list of the Assamese manuscripts in the Cooch-Behar State Library was published by Srijut Pratapchandra Goswami in the *Assam-Sahitya-Sabha-Patrika*, Vol. II, No. 2, pp. 82-83. The number comes up to 138.

interesting puthis. Remaining in the district of Kamrup throughout the whole month of December he went in January to Cooch-Behar to inspect the State Library where he came upon a large number of Assamese manuscripts but not of any peculiar interest as they were to be found almost everywhere in Assam. Mr. Goswami also visited the libraries of Madhupur and Bheladanga Satras in Cooch-Behar. The most notable acquisition in Cooch-Behar was an Ahom manuscript from a Bengali gentleman. Mr. Goswami then went to Barpeta where he collected a large number of manuscripts consisting chiefly of translations from the *Mahābhārata* and the *Bhāgavata*. He then proceeded to Nowgong and then to the district of Sibsagar. He inspected the collections of the Satras of Auniati, Garamur, Dakhinpat, Bengena-ati, Bar-alengi and Kamalabari.[1]

When we know that almost every Assamese family has in its possession a cluster of Assamese manuscripts, the period of six months representing Mr. Goswami's deputation was entirely disproportionate to the task. However, it was a good beginning, and pointed to the possibility of an extensive harvest when the attempt would be revived under more auspicious circumstances. Mr. Goswami collected only 233 manuscripts, of which 156 were Assamese and 77 Sanskrit.

Besides the puthis collected by Mr. Goswami, there are references to other puthis or collections of puthis in his manuscript diary which he maintained during his period of deputation, and they may be noted here for the benefit of the future investigator :—

One Jogoram Bara had a considerable collection of old puthis. The late Babu Chandramohan Goswami told Srijut Hemchandra Goswami that he had seen with Srijut Sonaram Peskar an Assamese puthi on botany which gave a description of the economic and medicinal plants with their uses and properties, supposed to be the property of the Kataki family of Bharalumukh. The late Srijut Bhibiram Barua reported to Mr. Goswami of the existence of "a great biographical book in the Kataki Na-Satra of Kaliabar." Rev. P. H. Moore, the head of the American Baptist Mission at Nowgong, had in his possession several Assamese puthis, which had been made over to Mr. Moore by Rev. A. K.

[1] A complete list of the *puthis*, classified according to the localities where they were acquired, has been printed in the "Report and Conspectus of the Kamarupa Anusandhan Samiti," pp. 72-78.

Gurney of Sibssagar,[1] Mr. Goswami saw an incomplete history of Jayanta in the hands of a common villager who was unwilling to part with the same. Srijut Prananath Bardaloi of Kurua reported the existence of a large number of puthis in his possession, as well as in that of the Dihing Gosain of Kurua. Rai Bahadur Bhubanram Das informed Mr. Goswami that the late Srijut Syamlal Choudhury's family at Barpeta possessed all the *parvas* of the Mahabharat. Srijut Sonadhar Das informed Mr. Goswami that there were nearly 200 puthis in village Teliapubkata in the Silghat Circle. In the official papers and correspondence relating to Mr. Goswami's deputation there is reference to the celebrated puthi of Aniruddha, *Dhatutamrakshyari*, supposed to be in possession of the Adhikar Gosain of Dinjoy Satra.

The puthis collected by Mr. Goswami were first kept at Gauhati in the office of the Commissioner of the Assam Valley Division. They were subsequently handed over to the Kamarupa Anusandhan Samiti for preservation till the establishment of the Provincial Museum at Gauhati.

The work of compiling a descriptive catalogue of the puthis was next taken up, and here also the keen interest of Sir Archdale Earle and of Lt.-Col. P. R. T. Gurdon in the promotion of the cause of Assamese literature was responsible for Mr. Goswami's deputation for six months to carry out the work, commencing from August 1, 1914. Col. Gurdon further urged "that the historical puthis and other puthis of special interest should be copied and printed."[2] A copyist was placed at the disposal of Mr. Goswami to transcribe the puthis selected for printing, and arrangements were made for printing the illustrated metrical chronicle of the Koch Kings, entitled *Darrang-raj-vamsavali*.

[1] The manuscripts were collected by Rev. N. Brown between 1840-50. They were examined and catalogued by me in May-June, 1925. There were 18 manuscripts, *viz.*, Rama Saraswati's *Manichandra Ghosh*; Sankar Deva's *Bhagavata*, eleventh canto: Vaidyanath Dvija's *Tulasi-duta-Kavyam*; Bhagavata, fifth and sixth cantos with Sridharaswami's *Dipika*; *Svarodaya*; Harideva Sarma's *Jyotish-Sankhep*; Raghunandan's *Jyotish-tattwa*; fragmentary Assamese renderings of Chanakya's aphorisms; several blank folios; fragmentary Assamese chronicle from Jayadhwaja Singha to Rudra Singha; chronicle of Western Assam or *Kamrupar Buranji*; chronicle of Lakshmi Singha; Deodhai Assamese Buranji. The authorities of the American Baptist Mission have sanctioned the transfer of the manuscripts to the Kamarupa Anusandhan Samiti.

[2] Letter of the Under-Secretary to the Government of Assam, No. 4040, dated August 27, 1914.

The preparation of the catalogue kept Mr. Goswami fully occupied for several months. He was further engaged in arranging for the transcription and publication of the more important of the puthis. In the meantime owing to the Great War the publication of the descriptive catalogue and of the selected puthis had to be abandoned.

Eventually Mr. Goswami, after his retirement in February, 1925, took up again the work of publishing the catalogue and the selected puthis with English translations. The puthis selected were,—*Hasti-vidyarnava, Vaidya-kalpataru* ; *Kama-ratna-tantra*, translator, Srijut Dimbeswar Neog, B.Sc.; *Kitabata-manjari*, translator, Srijut Gunagovinda Dutta, M.A., B.L.; *Assamese Historical Letters*, translator, Srijut Hemchandra Goswami ; *Dak-Bhanita* or the aphorisms of Dak, translator, Srijut Sonaram Choudhury ; *Ghora-Nidan* or treatise on horses, translator, Srijut Tarinicharan Bhattacharyya ; *Assam Buranji* up to Gadadhar Singha, translator, Prof. U. K. Goswami, M.A., B.L. ; *Assam Buranji* of the kings of the Tungkhungiya Dynasty, 1682-1803, translator, Prof. S. K. Bhuyan, M.A., B.L. It may be added that the Department of Historical and Antiquarian Studies established by the Government of Assam in June, 1928, has undertaken the publication of an *Assam Buranji* from the earliest times to the termination of Ahom rule, by the late Srijut Harakanta Sarma Barua Sadar-amin : *Kamarupar Buranji* detailing the wars of Assam and Cooch-Behar with the Moguls : *Assam Buranji* up to the reign of Pratap Singha, written in Assamese in the Deodhai style : one metrical chronicle of Assam from the reign of Gadadhar Singha, by the late Srijut Dutiram Hazarika.

Mr. Goswami died on May 2, 1928, when only half the catalogue was printed and the Assamese text with translation of the old treatise *Kama-ratna-tantra* was nearing publication. The scheme of publishing representative Assamese puthis has been continued directly by the Government under the Department of Historical and Antiquarian Studies.

Though Mr. Goswami did not live long enough to publish the puthis or some at least of them, the more literary examples have been adequately represented in his *Asamiya Sahityar Chaneki* or *Typical Selections from Assamese Literature*, in three volumes of seven parts, published by the University of Calcutta. The compilation of the catalogue was a very laborious one. In the words of Lieutenant-Colonel P. R. T. Gurdon, "the descriptive catalogue of Assamese literature which is, I believe, still in the Press, was the work of Hemchandra Goswami's alone, and

it is on this great achievement that his fame will probably rest and go down to posterity."[1]

I take the opportunity of expressing my indebtedness to Mr. A. H. W. Bentinck, M.A. (Oxon.), I.C.S., C.I.E., Commissioner of the Assam Valley Division, for placing at my disposal various papers and to Sriman Saratchandra Goswami, B.A., for lending me the papers and notes of his eminent father Srijut Hemchandra Goswami. In the preparation of the index I have received considerable help from Sriman Jajneswar Sarma, M.A., and Sriman Jibanchandra Nath, B.A., Assistant in the Department of Historical and Antiqurian Studies, Assam, and Srimans Nishikanta Das and Pūrvatikumar Goswami, students of the Cotton College. For a sketch of the life and works of Mr. Goswami, the reader is referred to my biographical introduction to the first volume of the *Typical Selections from Assamese Literature.*

COTTON COLLEGE,
GAUHATI, ASSAM :
October 29, 1929.

S. K. BHUYAN,
Honorary Assistant Director of Historical and Antiquarian Studies, Assam.

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[1] Col. Gurdon's reminiscences of Mr. Goswami embodied in a letter to Prof. S. K. Bhuyan, dated June 19, 1928, Marden, Kent, England, and published in the *Cotton College Magazine* for February, 1929, pp. 47-50.

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CLASSIFICATION OF THE MANUSCRIPTS

The manuscripts dealt with in the catalogue have been grouped under two heads, Assamese and Sanskrit. Each group can be further classified under several sub-divisions according to the nature of their contents, as given below. Every entry in the catalogue has been numbered, two separate sets of numbers being used for the Assamese and Sanskrit series. The figures noted below refer to the entry numbers in the catalogue.—*S. K. B.*

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A NOTE ON ASSAMESE MANUSCRIPTS

From time immemorial the ancient kingdom of Kāmarūpa or Assam has been swept by a wave of Hindu civilisation which has maintained its cultural homogeneity with the rest of India. Monarchs have reigned here whose exploits and achievements have been recorded in the Hindu epics and *Purānas*; the rituals and laws which regulated the spiritual and temporal lives of the inhabitants of Kāshmira and Kalinga were adopted with slight variations due to local exigencies, by those of the Brahmaputra Valley. Physically isolated, Assam was not outside the cultural hegemony of Aryyāvarta.

One vast means of conserving and transmitting Hindu civilisation and culture was through *puthis* or manuscripts, elucidated by the verbal comments and explanations of the learned. The Hindus of Assam read the books which their co-religionists in the Gangetic Valley perused with solemnity and reverence. They were inspired by the same ideals of life and conduct which constituted the main springs of action of the other Hindu inhabitants of India because those ideals were enshrined in a stereotyped form in their classics and scriptures. Mahādeva and Indra, Rāmchandra and Srikrishna had the same meaning to the humble cottager of an Assamese village as they had to the farm-labourers of Mālava and Bundelkhund. Learning flourished here rendering it attractive to scholars of other countries. Hieuen-Tsāng, Kavir, Sankarāchāryya, Chaitanya, Guru Nānak, Guru Teg Bāhādur visited Kāmarūpa to imbibe the culture of the country and to give the best they had to give.

King Bhāskaravarman, the ruler of Kāmarūpa in the seventh century and friend and ally of Harshavardhana of Kanauj, presented to the Emperor "Volumes of five writing with leaves made from aloe bark and of the hue of the ripe pink cucumber." [1] Susuddhi, the consort of the King of Kamatā, listened daily to the reading aloud of portions of the *Hara-Gauri-samvād* by Chandrasekhar, son of the high-priest Nilāmbar. The modulation of the voice of the young and handsome reciter transferred unconsciously the love of the queen from the learned leaves of the manuscript to the son of the high-priest. As a consequence the three

[1] Bāna's *Harsa-carita*, tr. Cowell and Thomas, Chapter VII, p. 214. অগুরুবকলকল্পিত. সকরানি চ হস্তাবিতভাস্থি পুস্তকানি পরিণতপাটলপটোলসন্নিভানি, Nirnayasagar Text, p. 217.

kingdoms of Cāchar, Kamatā and Gauḍa were plunged in a whirlpool of bloodshed and long-continued hostility.[1] Mahārājā Naranārāyan of Cooch-Behar employed eminent scholars and poets to translate the *Bhāgavata*, the *Purānas*, and the *Mahābhārata* into Assamese, and to compile treatises on arithmetic, astronomy and grammar. The laborious works of this glorious band of scholars were widely circulated among the people of the country as a result of which "women and Sūdras all became learned." [2]

The precursors of the Vaishnava revival as well as the actual promulgators of the message of the *Bhagavata* brought about an unprecedented intellectual awakening in Assam. The Vaishnava creed as expounded by Sankardeva and his apostles enjoined upon the placing of a *grantha* or religious manuscript in an altar whether for congregational worship in a *nāmghar* or family adoration in a domestic chapel. In every Satra or religious institution of the highest rank a Bhāgavati or Bhāgati was attached whose duty was to read aloud and explain to the audience chapters from the Bhāgavata daily, while a Pāthak or reader was an indispensable member of the usual quota of village functionaries. Assamese Hindus have a belief that an impending calamity, in the shape of the disastrous consequences of an illness and other misfortunes, can be averted by a solemn promise to arrange for the recital of a few chapters of the scriptures. To touch a copy of the *Kirtan*, the *Bhāgavata* or the *Gitā*, is regarded as an infallible token of the sanctity of a man's oath or promise.

Sankardeva, the great Vaishnava reformer of Assam, had to leave his ancestral home at Alipukhuri, Bardowā, under the oppression of the Cacharis. In the hurry of departure he forgot to take with him the manuscript of the *Kirtan* over which he had spent so many years of toil and pain. When the fugitives had proceeded a few miles from the village, Sankardeva returned alone to his house at the imminent risk of his life, took the manuscript and joined his friends and relatives in their flight.[3] Garib Nāwāz, the King of Manipur, is said to have taken the *Bhāgavata* from his neighbouring state and popularised it in his own kingdom.[4] Religious music and recital were so much in vogue in Assam

[1] MS. Assam Buranji recovered from the family of Sukumar Mahanta by Sj. H. C. Goswami, now forming part of the Assam Government collection of puthis.

[2] *Darrang-raj-vamsavali*, published by the Assam Government, stanzas 604-612.

[3] *Assam-Bandhu*, edited by Gunabhiram Barua, Vol. I, pp. 300-01.

[4] "নিংথৌবেল অসিনী (গবিবনিবাজ) খা হাকচা আসাম লোমদগী শ্রীমদ্ভাগবত পুথোকলকই।"—*Manipur Itihās*, Ahānbā, p. 9.

that the mother and the wife of Rājā Rām Singha of Amber warned the Mogul General of the dire consequences of an invasion of Assam, saying,— "We are told that there is universal *nāma-kirtan* in that country. By invading it, oh, how long could Mir Jumlā thrive? So take heed, and do as you think proper." [1]

To cope with the universal use of manuscripts in Assam, there were distinct communities whose subsidiary means of livelihood was the transcription of manuscripts; and their skilled and artistic penmanship was so much on demand that one scribe usually specialised in the copying of one particular book instead of becoming a free-lancer in his profession.

The manuscript leaves in Assam were made of two materials. *Sānchi-pāt* or the thicker variety was made from the bark of *Saci* tree or aloes wood, *Aquilaria agallocha*. The preparation entailed a laborious process of curing, seasoning and polishing the raw slices before the leaves could be made to retain the ink. The details of the process of preparing *Sānchi-pāt* have been given by Sir Edward Gait in an appendix to his *History of Assam*. The sizes of the leaves were of various dimension and thickness. Big-sized leaves, measuring more or less six inches by two feet, were reserved generally for highly revered classics and scriptures, and for manuscripts prepared specially for the King and his nobles. The leaves were numbered, the figures being inserted at the second page of a folio. The centre of each leaf was perforated for the fastening string to pass through. Leaves thicker than those used in the body of the manuscript were used for covers, and occasionally wooden pieces were also used. There were always some spare leaves or pages to record changes of ownership, or other important events in the life of the owner or his family. These additional leaves were known as *Beti-pāt*, or attendant leaves. The whole manuscript was wrapped up again in a piece of cloth, or enclosed in a wooden box. These boxes, in the case of valuable manuscripts were coloured and painted, the pictures being generally appropriate to the subject-matter of the book itself.

The manuscripts sacred to Manasā Devī, the goddess of snakes, dealing with the adventures of Behulā and of the miracles of the goddess were wrapped in cobra-skins. Pocket editions were also prepared, specially of popular books. Srijut Lakshmikānta Baruā sent me from Mangaldai an Ahom pocket-book containing sixty leaves, each being of

[1] MS. Buranji recovered from Sukumar Mahanta. *Vide* my article "Mir Jumla and Ram Singha in Assam" in *Journal of Indian History* for December 1926.

the size 1½ inches by 3 inches. This is a *mantra-puthi* containing invocatory addresses to the deities of the Ahom pantheon. There is another pocket-book of songs, known as *Gitar Bakalā* in the collection of Srijut Hemchandra Goswami now preserved in the premises of the Kāmarūpa Anusandhān Samiti. The commencement of a manuscript is denoted by the insertion of a benedictory symbol, and by the invariable phrase "Ganesāya Namah" or "Sri-Krishnāya Namah." At the end of each chapter pauses are indicated by some systematic mark or symbol. The termination of a book is indicated by the word *Samāpta* or finished, with the apologetic verses of the scribe in assurance of his faithful transcription of the original *puthi*, allowing at the same time some margin for inevitable mistakes not uncommon even in sages.

The printing press has done away with the noble art of penmanship, but even now, for religious purposes, manuscripts written on *Sānchi* leaves are preferred to their reproductions on the machine. The introduction of machinery has thrown out of employment many people who lived upon the productions of their leisure hours and by the fruits of their cottage industries. The profession of a scribe used to feed many members of the literate classes who earned a decent competence from their trained labours, in addition to the normal yield of their arable lands. An attractively executed and finished copy of the *Kirtan* of Sankardeva used to fetch the scribe a remuneration of one hundred rupees or so.

Tulāpāt leaves were made by pressing cotton. They were used for inferior manuscripts, for letters, for private documents, and for official orders, despatches and records. It does not follow, however, that the leaves are not lasting as we have seen records in *tulāpāt* made three hundred or four hundred years ago. All revenue grants, records of rights and judicial trials were written on *tulāpāt*, a name which is still applied to all kinds of paper by the older section of the Assamese people.

The ink that was used in old Assamese manuscripts was made of very peculiar ingredients, the formula of which is known to men of the older school. The chief characteristic of Assamese ink is its tenacity to glossy and slippery surfaces. Its durability has been proved by the old manuscripts whose ink has not appreciably faded though the folios have crumbled down through the destructive influence of insects and the no less destructive agency of mildew and damp. Manuscripts written with inferior ink have the letters faded in course of time, and they can be read only with considerable difficulty and perseverance. There was a regular process of reviving such faded scripts, which has now

become obsolete and forgotten. The King of Cooch-Behar once sent to the Ahom monarch Sukhāmphā Khorā Rajā, A.D. 1552-1611, an epistle written in invisible ink, which baffled the ingenuity of the Ahom Court, till an abstruse mathematician deciphered the document by reading it in darkness where the letters appeared in their unexpected brightness as they were written with the sap of earthworms. The courtier was no other than Durgācharan Barkāith, who had brought from Bengal the mathematical treatise *Lilāvati*.[1] He was thenceforth known as Mānik-chandra for reducing the invisible letters to pearl-like brilliancy.[2] He became the progenitor of a long line of distinguished descendants, the last of whom was Anundorām Borooah, the first and the last Assamese to compete successfully in the Indian Civil Service Examination, a great Sanskritist and scholar. The Assamese ink was the product of the distillation of *silikhā*, *Terminalia citrina*, and the urine of bulls. The pen used was a goose quill or reed.

The skill of a painter was generally requisitioned to decorate the labours of penmanship. The scribe was sometimes a painter himself; and if not, a regular painter supplemented the work of the transcriber by sketching appropriate pictures on spaces left blank for the purpose. The epics were generally illustrated, specially those prepared for the entertainment of princes, nobles and the principal Gosāins. When pictures could not be inserted, illuminated margins occasionally made up the deficiency. Many manuscripts contain pictures of the deadly sins, and of the incarnations according to Hindu conception. The secular pictures usually represented kings and queens sitting on thrones or elephants, or soldiers in battlefields. The pictures are available in all combinations of colours, the most prominent of them being yellow and green. The formulas of the colours, which are so fast, have now been practically forgotten. Pictures of Sankardeva sitting in a *Sikshā-mudrā* posture and surrounded by his apostles are met with occasionally in his biographies.

The most notable of the illustrated *puthis*, hitherto discovered, is undoubtedly the treatise on elephants, known as *Hasti-vidyārnava*.[3] It was compiled in 1734 A.D. by one Sukumār Barkāth under the orders of King Siva Singha and his consort Queen Madāmvikā, the pictures

[1] Srijut Sonaram Chaudhry's article on Lilavati, in the *Usha*, Vol. III, pp. 131-33.

[2] MS. Assam Buranji recovered from Sukumar Mahanta.

[3] The Government of Assam is contemplating to publish an English translation of the book.

being supplied by two court painters, Dilbar and Dasoi. We have pictures of the king and his consort sitting on caparisoned elephants in all the pomp and splendour of oriental sovereigns. All classes of elephants are illustrated with great precision, and their ailments and their appropriate remedies detailed in full. At the sight of the manuscript Sir Archdale Earle, sometime Chief Commissionor of Assam, remarked that it would be an invaluable treasure in any library or museum in Europe.

The manuscript of the *Gita-Govinda*, with the Sanskrit original and its Assamese rendering is another notable specimen. It was transcribed and illustrated under the orders of King Rudra Singha, 1696-1714. The author was Kavirāj Chakravarti, who had also translated the *Brahmavaivarta Purāna, Sankha-chura-badh* and *Sakuntalā*. The painter's name being omitted, it may be presumed that the author himself supplied the illustrations. There are five illustrations depicting the court of the poet's patron. The remaining pictures, one on each page, represent the amours of Srikrishna with Rādhā and other *Gopinis* in Brindāban. At the corner of each painting there is a vignette of Jayadeva, watching with his mind's eye, as in a series of motion pictures, the creations of his imagination. The Sanskrit text with the pictures, when published, will be of great interest to all lovers of Jayadeva in India.

The Assamese manuscripts afford an invaluable opportunity for the study of the evolution of the Assamese script, which is used in all *puthis* even in the Sanskrit ones. Its difference from Bengali consists in several letters; but at present, only the letters "ৱ" and "ৰ" have maintained the distinction between the two alphabets. The letter "ঠ্" is a reproduction of "ঢ" with a small dash projecting from the bottom of the latter. The letters "ন" and "ণ" are sometimes indistinguishable, though some copyists put a dot below "ন" in order to represent "ণ". In many manuscripts ষ, অা, কৃ, হ, ত্ৰ, and শ্ৰ approach their Sanskrit prototypes more than their modern Assamese equivalents. Words written at one stretch without demarcation from each other by the necessary gap present enormous difficulties to the uninitiated reader. The habituated copyist or reader has, in these cases, to read the text by anticipation, which is possible only when he is intimately acquainted with the contents or allied subjects. Thus manuscript reading and copying were confined to a fixed and trained class of people. There were several schools of Assamese script, *viz.*, Gargaiyān, Bāmuniā, Lahkari and Kāithāli, but their distinctions have not been closely studied, and they have a tendency now to merge into one another, thus, more or less, producing a common script, which has further been accelerated by the uniformity of the printing press.

Attached to the palace of the Ahom Kings there was a set of apartments for the preservation of royal manuscripts, records, letters, despatches, and maps in charge of a high official named Gandhiā Baruā. There was another officer named Likhakar Baruā, literally the superintendent of scribes, who supervised the work of an army of clerks and copyists.[1] The recovery of a manuscript was a matter of concern and importance in those days as in the present. A *buranji* describing the vigilant steps taken by Swargadeo Lakshmi Singha, 1769-1780, to combat the growing anarchy and lawlessness in the first phase of the Moāmariā rebellion, mentions a list of books found in the possession of two insurgents during the search of their houses. The names of the manuscripts are, *Bāra-ghoshā, Swargārohana-pada, Pārijāt-haran, Rukmini-haran, Sashtha-Khanda, Gunputhi, Siddha-tantra-pada, and Gitamuktāvali.* The same *buranji* while recording the proceedings of a criminal trial for conspiracy to subvert the lawful authority of the reigning sovereign, reproduces the following deposition of a witness,—"I am told that Bagā possesses an old *puthi* with the help of which all can be subdued, including the king and his subjects. The Dekā-Baruā tried his utmost to get possession of the book, and was expelled from the Satra with Bagā, where also he had tried for the book without success." [2]

From the above pages the extent of the circulation of Assamese manuscripts can be easily inferred. Sanskrit classics and commentaries are also to be found in the libraries of Assamese families as well as in the archives of Satras or religious institutions. Sanskrit works on music, rhetoric, astrology, mathematics and rituals are found in many places. Though their counterparts are available in other localities in India, they have a value of their own, as they help in collating the correct text of the originals, and as they illustrate the high-water mark of Sanskrit culture in this ancient land of Kāmarūpa. Original Sanskrit books were also compiled by Assamese scholars. Purushottam Vidyāvāgis compiled his *Prayoga-ratna-mālā-vyākaran* which has become a classic on the subject in Eastern India. The works on Smriti compiled by his contemporary, Purushottam Siddhāntavāgis set up in Assam a rival school

[1] Sj. Hiteswar Barbarua's historical notes in *Banhi*, Vol. XIV, p. 237.

[2] MS. Assam Buranji of the reign of Lakshmi Singha in possession of the American Baptist Mission at Gauhati. The puthi referred to may be the famous *Dhatu-tamrakshari*, or *Kalpa-taru-sastra*, or *Dhanurveda-Tantra*, which became the gospel of the Moamaria insurgents.

to combat the influence of Raghunandan. We are told that there is in the possession of a Zamindar in Mymensingh a treatise embodying the doctrines of the Kāmarūpa school of Smritis, known as *Kāmarūpa-Smriti-Gangājalā*.[1] One Vaidyanath Dwija compiled a delightful lyric named *Tulasi-dūta-Kāvyam* describing the love of Srikrishna and his mistresses.[2] Though this book figures in the list of other *Dūta-Kāvyas* of India, still the fact that the author describes himself as a resident of Kāmākhyā has an additional significance.

There may be a desire in certain quarters to minimise the importance of non-historical manuscripts under the belief that they are mere reproductions or translations of Sanskrit books, and that the only books of importance are the chronicles or *buranjis*. We have realised that the manuscripts avowedly non-historical have also great historical importance. Besides illustrating the different schools of painting or penmanship, they throw light on the evolution of the Assamese script. They were generally compiled under the orders of Assamese monarchs and nobles, and the literary protege usually returns his obligations by scribbling panegyrical lines in praise of his patron, with the result that our Maecenas goes down to posterity, if not for his verses, at least for his liberality. These contemporary encomiums remove to a great extent the cloud of obscurity hanging round many historical personages. The autobiographical remarks inserted in the colophons throw much light on the life-history of the poets and writers, and on the localities where they took their birth or lived.

In every old Assamese family there is a Vamsāvali or genealogical history which, besides enumerating the ancestors, gives also short sketches of their lives and careers. These Vamsāvalis thus supply information which is not found in political chronicles or *buranjis*. Some of these Vamsāvalis have seen the light of day while the rest still lie buried in family archives. Srijut Harakānta Sarmā Baruā Sadar-āmin compiled a Vamsāvali of the Nagā-Majumdār family which is replete with historical materials.[3] It describes the part played by members of the family who held the office of Majumdār-Baruā or private secretary to the Ahom Kings. The duties of that office as well as of other allied functionaries

[1] I heard this from the late Srijut Hemchandra Goswami.

[2] This MS. is in possession of the American Baptist Mission at Gauhati.

[3] This Vamsāvali is appended to Harakanta Barua's *Assam-Buranji*, being published by the Department of Historical and Antiquarian Studies, Assam.

are described at length while the reforms introduced by King Rudra Singha are also touched upon. During the decadence of Ahom supremacy one of the members of this family had the hardihood to beard the lion in his den. He was appointed master of the ceremonies in connection with the celebration of Durga Pūjāh at the Kāmākhyā temple under the auspices of Badanchandra Barphukan. There was some misunderstanding between the viceroy Badanchandra and his subordinate regarding items and articles of worship. The indignant master of the ceremonies abused the Barphukan publicly to the bewilderment and consternation of all assembled. This incident is not recorded in any other *Buranji*, but is greatly valuable as illustrative of the irritation and unpopularity caused by the high-handedness of Badanchandra which subsequently led to the passing of orders for his arrest, after which he fled to Burma from where he fetched a contingent of soldiers to oust the Burāgohāin Pūrnānanda from his usurpation of royal power.

The Baniā-Kākatis of Assam who claim descent from Chāndo Sadāgar, the great merchant of Assamese legends and the father-in-law of Behulā, have published their family history which throws additional lights on the strategy of the Moguls employed in their conflicts with the Assamese, specially during the historic struggle between Kājā Rām Singha and Lācit Barphukan.

In fact the Vamsāvalis of the well-known families are supplementary fragments of regular history, and the future historian of Assam will have to turn to them for information of a recondite character. The term Vamsāvali was also used in a wider sense with reference to the chronicles themselves. The Vamsāvalis of the Dimarua Rājās, the Rāni Rājās and the Jaintiā Rājās are mere histories of these princely families. It is interesting to know that the *buranjis* of the Ahom Kings themselves are termed Vamsāvalis in many cases, as *Swarga-Nārāyan-Rājār Vamsāvali*, and *Tungkhungiā-Vamsar Vamsāvali*, which, to all intents and purposes, are chronicles and histories. Every religious institution, besides its usual cluster of manuscripts, possesses a history of the institution, detailing forth the circumstances under which it was founded, the lives, the teachings and the reforms of each pontiff or Gosāin installed as Adhikār or head of the Satra. These chronicles or *Satriā Buranjis* are brought up to date as time goes on, and contain abundant materials for the future compiler of an ecclesiastical history of Assam. Independent volumes were generally written dealing with the lives and achievements of the more prominent of the religious reformers and saints, both male and female. They are generally known as *Charitra-puthis*. It should be remembered

that in Assam, as elsewhere, music, painting, literature, sculpture, wood-carving and dramaturgy prospered in the religious centres; and so the chronicles of the Satras afford materials also for a history of fine arts and literature of the Assamese people. The Satras received revenue-free grants of land and other concessions from Assamese sovereigns; they contributed to the royal coffers during emergencies; they were visited by kings and nobles which are elaborately described in political and religious chronicles. Thus the *Satriā-puthis* are an invaluable mine of materials for the reconstruction of a secular history of the country.

A word must be said about the Ahom manuscripts which according to the verdict of experts abound in works on numerous subjects. They are chiefly owned by the Deodhāis and Bailungs, the remnants of the priestly clans of the Ahoms, and possibly they are the only people who are capable of reading and understanding the Ahom language. Sir Edward Gait has given in his *Report on the Progress of Historical Research in Assam*, the substance of an Ahom *puthi* entitled *Mātikhā*, which corresponds in tone to the weird Alexandrian romances of the Mediaeval Age. Another book, *Laitu* or *Laophalā* dealing with the Ahom version of the creation of the world was published by Rai Sahib Golāpchandra Baruā. I have seen two Ahom *puthis* in possession of Srijut Hiteswar Barbaruā. One of them was the famous *Chaklang puthi* describing the rituals to be observed in an Ahom marriage; and the other was a book of divination, generally known as *Kukurā-theng-puthi* describing the processes involved in the calculation of the future with the help of the legs of a fowl, having illustrations of circles, parabolas and triangles, with indications as to the respective positions of the soothsayer and the victimised fowl. The Ahom priests and astrologers divined the future of the King in the country with the help of these *puthis*. The non-fulfilment of their predictions was generally followed by severe punishments being meted out to the priests. Sir Edward Gait further refers to an Ahom book, curiously named *Amar*, supposed to be a dictionary or word-book. I was told by Srijut Gauriprasād Barā of Nāzirā that an Ahom *puthi* containing the criminal code of the tribe which constituted the statute book of the Ahom sovereigns of Assam was lent to a European gentleman from whom it could not be recovered. A few years ago I myself acquired a voluminous Ahom *puthi* from Srijut Abhaycharan Gohāin of Nowgong, a descendant of Pūrnānanda Burāgohāin. It was shown to Rai Sahib Golapchandra Baruā, who said it was an invaluable treatise on Ahom cosmogony. Besides chronicles in the Assamese language, many more were compiled also in the Ahom language. The latter contain details which could not be

recorded in those written in popular Assamese. They were compiled by Ahom priests, who naturally wanted to show the superiority of their profession in matters involving a conflict with Brahmanical priests. It is interesting to note that in the Ahom *buranjis* national or royal calamities are occasionally attributed to the neglect of the warnings of Ahom astrologers and the non-observance of Ahom rites and customs.

But unfortunately the treasures hidden in the Ahom *puthis* have not yet been brought to light. The number of men conversant with the Ahom language has dwindled to a great extent; even among the orthodox priests there are few who can read and interpret the Ahom language with any amount of accuracy. Rai Sahib Golapchandra Baruā is the only man now living who has a scientific knowledge of the language, and there is no immediate likelihood of a successor stepping into his place.[1] It can be predicted that within another twenty years at the latest no man will be found who knows the Ahom language, and the manuscripts written in the language of the whilom rulers of Assam will remain as hieroglyphics beyond decipherment by any future antiquarian and linguist.

Dr. J. Van Manen has aptly issued a note of warning when he says, "The Ahoms of Upper Assam had an extensive manuscript literature of which only a few books were in public institutions. These works were written in an old form of the language no longer understood by the people in general, so that unless they were rescued their term of future existence was problematical."[2]

The first attempt to collect Assamese manuscripts was made by Rev. Nathan Brown and other early workers of the American Baptist Mission stationed at Sibsagar. This was approximately between the years 1840 and 1850 when Mission activities were also directed to the improvement of Assamese literature. The collection passed through the hands of Rev. A. K. Gurney of Sibsagar and Rev. P. H. Moore of Nowgong, till ultimately it was deposited in the godown of the American Baptist Mission at Gauhati. I came upon them in May 1925, and exhibited them at the anniversary of the Kāmarūpa Anusandhān Samiti held on October 27, 1925, under the presidency of Dr. J. H. Hutton, C.I.E.,

[1] A monograph on the literature and language of the Ahoms from the pen of the Rai Sahib would be an invaluable supplement to his *Ahom Dictionary*. Through the efforts of Mr. G. A. Small, Acting Director of Public Instruction, Assam, a competent scholar, Babu Ramanchandra Bhattacharyya, M.A., is at present engaged in learning Ahom from Sj. Golapchandra Barua.

[2] Dr. Van Manen's interview with a representative of the *Statesman* on neglected ancient manuscripts, reported in its issue of October 12, 1929.

I.C.S., M.A., D.Sc. The collection comprised several *Buranjis* two of which were published in the pages of the *Arunodai*, the organ of the Mission.[1]

Sir Edward Gait under the auspices of the government of Sir Charles Lyall, Chief Commissioner of Assam, instituted in 1895 a regular investigation in the domain of Assamese manuscripts, specially those of a historical character. His efforts have been recorded in his *Progress of Historical Research in Assam*, published in 1897. Though Sir Edward's collection represented an infinitesimal fraction of the actual number of manuscripts existing in Assam, it roused interest in such endeavours, which were followed by individual and institutional enquiries though of a sporadic character. The Assamese Language Improvement Society of Calcutta compiled a list of all Assamese publications besides known Assamese manuscripts scattered all over the Brahmaputra Valley.

In fact, the first serious attempt to collect Assamese manuscripts was made in 1912 by Sir Archdale Earle, Chief Commissioner of Assam, when he deputed Srijut Hemchandra Goswāmi for this purpose. Considering the shortness of the period of deputation Mr. Goswāmi's effort was an amazingly successful one. The manuscripts have now been deposited in the premises of the Kāmarūpa Anusandhān Samiti and have been described fully in Mr. Goswāmi's *Descriptive Catalogue of Assamese Manuscripts.*

Though manuscript-hunting has got its romance, it is still fraught with numerous difficulties. Manuscript-owners are shy all over the world except in certain European countries, where transactions in manuscripts constitute a regular business concern, and where the untold wealth of American plutocrats is always available for the acquisition of old manuscripts and early editions of the works of celebrated authors. There exist in those countries libraries and museums where manuscripts are carefully preserved and catalogued, and the owners have the full assurance that their family heirlooms will be more carefully looked after in those institutions than in their untrained hands. Besides, manuscripts have been divested there of their esoteric character. But the condition of things is different in India and Assam. The manuscripts owned by private families or religious institutions have a sanctity of their own and are not handled by the owners themselves at all hours and seasons. Besides, with regard to manuscripts containing recipes and remedies, there is a strong superstition that the efficacy of the antidotes mentioned will diminish

[1] For the names of the *puthis* in the aforesaid collection, *vide* p. vii, *ante*, foot-note.

by the publication or handling of the manuscripts. It is, however, curious that family misfortunes are occasionally attributed to the presence of a particular manuscript, in which case the leaves are taken out and thrown adrift on the waters of a neighbouring stream or river. The manuscript hunter must be endowed with uncommon tact and ingenuity, and must know to adjust his *modus operandi* to the mentality and position of the parties he deals with. Manuscript-owners are not willing to reveal their treasures to men of all classes. Besides, there are traditions in every family of the loss of manuscripts through lending. Pressure on the part of the manuscript-hunter only stiffens the hands of the owner because he is led to think that something precious must be lurking in those sibylline leaves. He dismisses the enthusiastic antiquarian with the plea that he cannot say anything final with regard to the parting of the manuscript concerned without consulting his customary advisor, who, when approached, flings in additional doubts and misgivings. The manuscript-hunter will do well to remember the advice of the founder of the Khoda Bukhsh Oriental Library at Bankipore,—'There are three kinds of blind men,—first, those who have no eye-sight; secondly, those who part with valuable books; thirdly, those who part with or return valuable books after once getting them in their hands." [1]

Any future scheme to collect the existing manuscripts must be preceded by a preliminary survey or census of the existing materials. I venture to set forth here a scheme based primarily on the assumption that the manuscript-owner will not hesitate to hand over to trusted and responsible gentlemen a *list* of the manuscripts in his possession, provided a clear assurance is given to him that no attempt will ever be made to deprive him of the *puthis* or otherwise interfere with his vested rights without his specific consent. Printed forms should be issued to all local officers of the Government, *viz.*, Gaonburās, Mandals, Mauzādārs and Sub-Deputy Collectors, and even officers in charge of Police Thanas. The forms should be prepared to elicit information on the following points:—name of the owner with address; names of the *puthis*; names of the authors and copyists; language of the *puthis*; dates of composition and transcription; contents of the *puthis*; and any other valuable information. It may not be possible to procure information on all the points. The owner may be illiterate in which case some trusted and literate friend of his should come to his rescue. The forms should be signed by the officer, who deals directly with the owner, and countersigned by the

[1] I am quoting the passage from memory; it is to be found in V. C. Scott O'Connor's *An Eastern Library*, Part I.

Mauzādār or Sub-Deputy Collector with the object of discouraging the enlistment of non-existing manuscripts and of ensuring personal examination. This is a scheme which will entail upon the Government very little expenditure, and can be undertaken during the slack seasons of the year. Such a census will be immensely valuable as a basis for all future attempts to collect the manuscripts or to reconstruct the history of Assamese literature in all its numerous branches and divisions. We understand such a census was made by Sir Edward Gait, and by Sir Archdale Earle prior to the deputation of Srijut Hemchandra Goswāmi, but the scope was limited and the results are not available to the public.

With the gradual realization of the immense wealth of materials buried in the manuscripts, there has been an insistent demand all over India for the institution of organized measures to recover them from their destined loss and disappearance. Assamese manuscripts are valuable not only for scholars interested in the history of Assam but to those who are working in a wider field. The *Padshah-Buranji* containing a history of the Delhi Sultanate has roused considerable interest among the historians of Mogul India.[1] Some fortunate manuscript-hunter in Assam may come upon a manuscript, which will be as momentous as the *Artha-Sāstra* of Kautilya, the dramas of Bhāsa and the *Samarāngana* of King Bhoja.

The destruction of manuscripts under the peculiar conditions of India has been apprehended by distinguished orientalists. Mahamahopadhyaya Dr. Ganganath Jha issued in picturesque terms a note of warning as president of the Madras Session of the All-India Oriental Conference,— "India is subject to such ravages of fire and water that each year we are losing in the shape of manuscripts, burnt or washed or crumbled away, an amount of treasure, which could not be replaced in future even at the expenditure of millions of rupees; and the callousness which the public displays towards this would be appalling anywhere else except in this unfortunate country."

Dr. Van Manen, another eminent orientalist, who, as Secretary to the Asiatic Society of Bengal, has played a prominent part in the acquisition and preservation of ancient Indian manuscripts, pointed out the irreparable loss to the cause of culture and civilization by the neglect in instituting organized attempts to collect the forgotten treasures :—

[1] *Vide* my articles "New Lights on Mogul India from Assamese Sources," published in *Islamic Culture* from July 1928 to July 1929; and "Assamese Historical Literature" published in *the Indian Historical Quarterly* for September 1929.

"No tiger lures its hunters into more out-of-the-way places, than, say, a bundle of manuscripts written in the dialect of some insignificant hill tribe. The great fields of research are of course Sanskrit, Arabic and Persian literature. Enormous amounts of material still await discovery in various odd corners of India. It is sad, I think how not hundreds, but thousands of neglected manuscripts are in the possession of people who have not perpetuated the learning and literary attainments of their ancestors. Insects, the borer, and the white-ant are the sworn enemies of all this literature and so are the monsoon and its attendant mildew and moisture. Every year they destroy a vast amount of the ancient literature of the country. Happily, within the last few decades, private, institutional and governmental agencies have started to collect the manuscripts in earnest, but funds are often insufficient, specially when it is a question of stepping in at the right moment to save important books at a comparatively small outlay. Recently I had the opportunity of buying an important set of Vedic manuscripts, but I was unable to raise the money necessary for acquiring them for some institution where they would be carefully preserved. In the Muhammadan towns of Northern India, families in straitened circumstances are often in possession of stacks of books which may not all be of great importance, but which in almost all instances contain valuable portions. Yet these books are treated as old rubbish and are rapidly deteriorating before the climate and the insects. In the south of India where palm leaf is used more than paper, I have bought thousands of Sanskrit manuscripts that were sold by weight like sacks of potatoes. .....Some ten years ago, the All-India Conference of Librarians at Lahore pressed Government to inquire into this problem and take measures and rescue such literature. The Government opened an enquiry, and the Asiatic Society of Bengal urged immediate action, but it was found that lack of funds would not allow such a step. In consequence, there remains a great bulk of this literature to be rescued, though the amount dwindles from year to year. I can promise the manuscript-hunter thrills for this bloodless form of *shikār* has its romantic side; but he must have the collector's instinct, and must also be possessed of sympathy with vernacular expression of the soul of India." [1]

To the agencies of the loss and destruction of manuscripts mentioned in the extracts above, may be added their growing neglect due to the

[1] *The Statesman*, Calcutta, issue of October, 12, 1929.

decrease in their use. The neat products of the printing press have displaced the use of manuscripts where toilsome practice is necessary. With the growth of liberalism and rationality in religious matters, the performance of ancient rites and ceremonies necessitating a recital from manuscripts has diminished to a great extent. Though in orthodox ceremonies the use of the printed book is regarded as a *tabu*, this act of conservatism has not been able to combat with the disuse of manuscripts in secular and semi-religious circles. All this has proceeded side by side with the practically total absence of manuscript-production at the present time with the result that the demand and the supply are both undergoing concurrent diminution. The effect has been a disastrous one. The wisdom and knowledge of our ancestors enshrined in the pages of the manuscripts are being gradually forgotten, with the result that the confidence in our capacity and potentiality which would have been kindled in us by the knowledge of our past achievements, lacks the requisite foundation to rest upon. Great thought-leaders have been born in this land of Kāmarūpa, but where are their thoughts except in the dilapidated pages of the folios themselves ?

It is high time to collect the manuscripts and to preserve them from their inevitable destruction. Nations have become great not by their achievements in the material field but by the high-water-mark of culture they attained. If the Assamese people are destined to play once more their rōle as leaders of culture in Eastern India and to protect themselves from the encroaching hands of denationalization and consequent effacement, their primary duty is to rake up the outline of the structure of their past on which they will have to raise the edifice of their future.

COTTON COLLEGE,
GAUHATI, ASSAM.
October 29, 1929.

S. K. BHUYAN.

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ASSAMESE PUTHIS

PART I

No 1.

Name.—Ajāmil Upākhyān.

Subject.—The story of Ajāmil, a vicious Brāhman who obtained salvation by uttering the name of Nārāyana at the time of his death.

Author.—Sankar Deva, one of the greatest exponents of Bhakti cult in Assam. He was born in 1461 A.D. at Bardowa in the district of Nowgong. His father was Kusum Bhuyan and mother Satyasandhyā. He lost his parents in early childhood and was brought up by his grandmother; he received his Sanskrit education under Mahendra Kandali, a great Sanskrit scholar of his time, who kept a *tol* at Singari. Sankar Deva was deeply versed in Sanskrit lore and early conceived the idea of propagating the religion of Love as preached in the Bhagawata Purana, amongst the masses of Assam, who were then worshippers of stones and trees. With this end in view, he translated a large number of standard Sanskrit religious books into metrical Assamese and thereby vastly enriched the Assamese literature in the 15th century. He lived at Bardowa till 1530 A.D. and then migrated to the Majuli island to avoid the oppressions of the Kacharis who were then at war with the Assamese. He lived at different places in the Majuli, and removed to Barpeta in 1542 A.D. where he lived till 1560 A.D. He then went to Cooch-Behar and died there in 1568 A.D. In his religious propaganda, he was assisted by Madhab Deva, a most devoted disciple and a writer of conspicuous ability, who came in contact with Sankar Deva in 1538 A.D., while the latter was at Belaguri in the Majuli. Sankar Deva's simple doctrine of "uttering the name of Hari by mouth and contemplating his form in mind" readily appealed to the masses and a large number of adherents collected around him during his lifetime and since his death he has been regarded as an incarnation of God by his followers known as the Mahāpurusia sect. He was the author of the following Assamese books

most of which has not yet seen the light of publication :—(1) Harischandra, (2) Uddhava Sambād, (3) Chihna Jātrā, (4) Bhāgawat Purāna, Books I, II, VIII, X, XI, XII, (5) Kirtan, (6) Ramayana, Canto VII, (7) Rukmini Haran (poem), (8) Anādi Pātan, (9) Utkala Mālā, (10) Niminava Siddha, (11) Vaisnavāmrita, (12) Bhakti Pradipa, (13) Bhakti Ratnākara (Sanskrit), (14) Lilāmālā, (15) Ajāmil Upakhyan, (16) Nām Malika, (17) Premakalasi Ghosā, (18) Kurukhetra and (19) Balichalan.

Dramas—

(20) Kāliya Damana, (21) Patni Prasād, (22) Rāsa Krirā, (23) Rukmini Haran, (24) Pārijat Haran, (25) Rāma Bijaya.

Date.—1500-1530 A.D.

Description.—This manuscript is in *Sānchi* bark and its size is $19\frac{1}{2} \times 6$ inches. There are 16 folios in the *puthi* and each page of the folio contains 13 lines of writings. There are 421 stanzas and the *puthi* is written in metrical Assamese. This copy was made by one Durgaram Das under the orders of His Holiness the late Adhikar Goswami of Auniati Sattra.

The opening lines.—

জয় জয় জয়, জগত জনক,
জয় জগন্নাথ বাম।
পতিত পাতকী, অন্ত্যজো নিস্তবে,
যাব লৈলে গুণ নাম॥

The closing lines.—

কবো প্রভু কৃতাঞ্জলি, ধবা মোক দাস বুলি,
হেবা কবো সহস্র প্রণাম।
কৃষ্ণব ভৃত্যবো ভৃত্য শঙ্কবে বচিলা গীত,
নিবন্তবে বোলা বাম বাম॥

Contents.—There was a Brahman called Ajāmil who was notorious for his ribaldry. His youngest son was named Nārāyana. At the time of his death, the Brahman called his son Nārāyana near him out of affection and because he happened to utter the name of Hari (Narayana) at the time of his death, the soul of the Brahmana was carried to the abode of Visnu by his messengers to the much discomfiture of the messengers of Yama, the Lord of the Hell. The story of Ajamil emphasises on the glory of Harinam by revealing the divine nature of His name to man. The *puthi* is interesting as it contains an authentic account of Sankar Deva's ancestors given by Sankar himself.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly lent this *puthi.*

Place of deposit.—The Library of the Kamarupa Anusandhan Samiti.

Remarks.—There is another abridged edition of this *puthi* written by Sankar Deva, which has been incorporated in his book called Kirtan. This *puthi* and Brittāsur Badha by Chandra Bharati and Datta Deva Goswami, catalogued in No. 32, Part I, form but one manuscript in my collection.

No. 2.

Name.—Amar.

Subject.—A dictionary of Ahom language.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written in Ahom characters and it consists of 40 leaves of Sanchi bark measuring $17 \times 4\frac{1}{2}$ inches. A folio contains 9 lines on each of its sides. Originally the *puthi* appears to have consisted of 43 folios but three of them are now lost. The *puthi* appears to be old and the copy has been correctly made.

The opening lines.—

Ka cham ba kaurik, Ka cham ba jabar, etc.

The closing lines.—

Cham ba hajur huambha Khahuak, etc.

Contents.—The manuscript contains Ahom words with their Assamese equivalents.

Owner.—Babu Kailash Chandra Sen of Cooch-Behar has kindly presented this *puthi* to me.

Place of deposit.—The Library of the Kamarupa Anusandhan Samiti.

Remarks.—*Vide* the remarks on Deo Buranji described in No. 39, Part I.

No. 3.

Name.—Amulya Ratan.

Subject.—A well-known book of the Mahāpurusiya sect in Assam, dealing with their religion.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is in the form of a dialogue between Sankar Deva and Madhab Deva which is said to have taken place on the eve of Sankar's death. It is written on *Sanchi* bark of the size of $12\frac{1}{2} \times 4$ inches. There are 38 folios in the *puthi* with 359 couplets. Each page

of the *puthi* contains 9 lines of writings. This copy was made only in Saka 1825, and is full of orthographical mistakes ; the characters also do not conform to any of the recognised types.

The opening lines.—

জয় জয় দৈবকী নন্দন সদাশিব।
যাব চবণত সুবাসুবে কবে সেব॥
গুৰু ভকতক হেৰা কবো নমস্কাব।
কৃষ্ণ পদ পঙ্কজত শবণ আমাব॥

The closing lines.—

এহিতো নিমিত্তে, তোমাবো জানিবা,
ত্রিবিধ প্রকাবে ভৈলা।
দেবী পূজা কর্ম্ম, দাস ভাব আদি,
জ্ঞান পাশত স্মবিলা॥

Contents.—It asserts the Divine origin of Sankar Deva and his colleagues and inculcates that the religion preached by Sankar is the best and purest in the world and that the books written by him are the most authoritative ones. It vehemently abuses the sect of Damodar Deva.

Owner.—The Adhikar of Bar Elengi Sattra kindly lent this *puthi*.

Place of deposit.—The Library of the Kamarupa Anusandhan Samiti.

Remarks.—This *puthi* appears to have been written by some ardent member of the Mahāpurusiya Sect, after the schism that took place subsequent to the death of Sankara Deva. The authenticity of this *puthi* is questioned even by some Mahāpurusiyas.

No. 4.

Name.—Anâdipâtan.

Subject.—The theory of creation as given in the Bhagawat Purana Book III and Bāman Purâna.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—1461-1568 A.D.

Description.—This *puthi* is written on *Sanchi* bark, the size of which is 13 × 3½ inches. There are 30 folios in the manuscript and each page of a folio has got 8 lines of writings. There are 296 couplets in the *puthi* and its language is Assamese poetry. This copy was made in 1686 and it wears an old appearance.

The opening lines.—

জয় জগনাথ জগতবে আদিমুল।
যাহাব স্মবণে হবৈ পাতেক নির্ম্মুল॥
যাব নাম নাব্বে কবে সংসাবব পাব।
হেনয় কৃষ্ণক কোটি কোটি নমস্কাব॥

The closing lines.—

জানি হবি ভকতিত তেজিয়ো আলাস।
আউব কি মনুষ্য হুইবা এবা ইতো আশ॥
সত্ত্বে গলত বান্ধা মাধবব নাম।
শঙ্কবে বচিলা ডাকি বোলা বাম বাম॥

Colophon.—

কৃষ্ণগুণ নাম, ধবা অবিশ্রাম,
পুবিয়ো মনব কাম।
কৃষ্ণব কিঙ্কবে, বচিলা শঙ্কবে,
ডাকি বোলা বাম বাম॥

Contents.—The *puthi* gives the Hindu theory of creation and describes the Hindu Cosmology consisting of seven Heavens and seven Hells and then goes on to inculcate for what deeds a man goes to what planes after his death and how one is tortured in the Hells for misdeeds in his physical life.

Owner.—Srijut Baputiram Sarma Saykiya of Nowgong kindly presented this *puthi*.

Place of deposit.—The Library of the Kamarupa Anusandhan Samiti.

Remarks.—Nil.

No. 5.

Name.—Ananda Lahari.

Subject.—This *puthi* is written in praise of the Goddess Durgâ.

Author.—Ananta Acharja Dwija. Nothing is known of him except that he wrote this book during the reign of Siva Singha and his queen Pramatheswari. He mentions in this book that Siva Singha's Court was full of many learned *Pandits* and that he was one of them.

Date.—1717-1744 A.D.

Description.—This is an illuminated manuscript written on *Sanchi* bark, the size of which is 17 × 5¼ inches. There were originally 67 folios in the *puthi*

but two of them are now lost. Each page of a folio contains only 3 lines of writings, the remaining space being occupied by illustrations of numerous designs, not of much artistic skill. The *puthi* is written in metrical Assamese and it contains no less than 294 couplets. The characters are of Garganyā type. The manuscript does not bear any date to shew when this copy was made, but it wears an old appearance.

The opening lines.—

জয় জয় আদ্যা শক্তি জয় জয় সতী।
তোহ্মাৰ চৰণে কৰি সহস্ৰ প্ৰণতি॥
অনন্ত আচার্য্য দ্বিজ অতি অল্প মতি।
আনন্দ-লহৰী পদবন্ধে নিগদতি॥

The closing lines.—

এই অর্থ চাৰিয়ো বেদৰ জানা সাৰ।
তেবে অপ্রয়াসে হৈবা সংসাৰৰ পাৰ॥
অনন্ত আচার্য্যে ভণে এৰি আন বাণী।
নিৰন্তৰে বোলা নবে শঙ্কৰ ভৱানী॥

Contents.—The *puthi* begins with a hymn to the Goddess Durga, who has been described as the primordial cause of this Universe. Then it goes on to describe how in her infinite mercy, she assumes a form to please her devotees and then it dwells on the beauties of her form. Then it gives a description of Kailasa where she resides with her Lord Sadasiva, who is placed at the head of the Hindu pantheon. The author then adds some devotional hymns in the praise of the Goddess. The *puthi* closes with a description of the town of Rangpur (modern Sibsagar), the then Ahom capital.

Owner.—His Holiness the Adhikar Goswami of Garamur Sattra has kindly presented this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This is one of the few illustrated *puthis* in my collection. The *puthi* is interesting so far as it gives an account of the Ahom capital of Rangpur (modern Sibsagar) during the reign of Siva Singha and his queen Pramatheswari. The illustrations in the *puthi* are fair specimens of the Indian art.

No. 6.

Name.—Ankar Arjya.

Subject.—A book on Arithmetic.

Author.—Kashinath.

Date.—Not known.

Description.—This *puthi* is written on oblong strips of *Sanchi* bark and contains 37 folios. The size of the *puthi* is $11\frac{1}{2} \times 2\frac{1}{2}$ inches. Each folio contains 5 lines on each of its sides. The language of the *puthi* is Assamese Prose but there are also a few Sanskrit *Slokas* here and there. The *puthi* is free from serious orthographical mistakes. It does not appear to be a complete copy.

The opening lines.—

শ্রীকৃষ্ণং শ্রীললামং শ্রীনিধানং বাণীভাষনম্
মঙ্গলং মঙ্গলানাঞ্চ নমামি নন্দনন্দনম্।
প্রণম্য পরমাত্মানাং সর্ব্বেশং সর্ব্ববিগ্রহম্
লিখ্যতে কাশীনাথেন অঙ্কার্য্যা ধীরমোহিনী ॥

The closing lines.—

পুনু সেই হারকেরে হরি তৃতীয় লব্ধ লব। তৃতীয় লব্ধরো বর্গ অপর ভাগত কাটি থুয়ে পুরি হারকে কটা ভাগর তলত রাখিব। এইক্রমে হরিলে যি লব্ধ পাই তাকে মূল বুলি।

Contents.—This *puthi* begins with আঠ কোঠা (eight compartments) which teaches the four simple rules and then goes on to teach দশাংশ, *i.e.*, fractional sums by giving numerous miscellaneous examples. Different mathematical tables have been given in the book. It also teaches the measurements of lands and concludes with the squares and the square roots.

Owner.—Srijut Bhimkanta Mahanta of Mouza Dakhinhengra in Golaghat, has made a gift of this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This book is interesting as it gives the pure Assamese equivalents of the mathematical terms.

No. 7.

Name.—Arjuna Bhanjana.

Subject.—An Assamese drama treating with the uprooting of twin Arjuna Trees (*Pentaptera Arjuna*) in Gokula by Shri Krishna, a miracle of his childhood.

Author.—Madhab Deva—the famous disciple and colleague of Sankar Deva. His father was Barkona Giri and mother Monorama; he was born in Saka 1423 and received his education in different Tols in Assam. He came in contact with Sankar Deva in 1460 while the latter was at Belaguri. He was a devout Sakta before, but under the influence of Sankar Deva he turned into a most orthodox Vaisnava and joined his religious propaganda with

all the zeal of a new convert. He, unlike Sankar, w a life-long celibate and was loath to recognize the supremacy of the Brahmans, which led to a schism in the camp after the death of Sankar Deva. He was a most powerful writer and his Nāmghosā and his religious songs (Borgits) still occupy the highest place in the Assamese metrical literature. He died in Cooch-Bihar in the month of Bhadra in Saka 1518. He is the author of the following books :—

(1) Nāmghosā, (2) Rāmāyan, canto I, (3) Bhakti Ratnavali, (4) Nāma Mālika, (5) Rājasuya Jajna, (6) Baisnava Kirtan, (7) Commentary on Sankar's Bhakti Ratnakara. *Dramas.* (8) Chordhara, (9) Pipara guchua, (10) Bhumi Lotowa, (11) Bhojan Byabahar, (12) Arjuna Bhanjan.

Date.—1423-1518 Saka.

Description.—This is a small dramatical book written on *Sanchi* bark. There are 9 folios in the *puthi* and each folio measures $14 \times 4\frac{1}{2}$ inches and has 12 lines of writings on each of its sides. The language of the *puthi* is Assamese with a large admixture of *Brajabulis.* The manuscript looks very old.

The opening lines.—

বালায় নীলবপুষে তনু কিঙ্কিণীক
ধ্বন্যাভি বাম জঘনায় দিগম্বরায়।
শার্দ্দূলদিব্যনখভূষণভূষিতায়
নন্দাত্মজায় নবনীত ভুজে নমস্তে॥

The closing lines.—

ইহা মানি কৃষ্ণ চরণে মন নিবেশ করিয়ে
ডাকি নিবন্তরে হরিবোল হরি।

Contents.—This drama represents how Jashodā one day went to attend to her household duties by keeping Krishna attached to a wooden mortar and how Krishna uprooted the two Arjuna trees on the bank of the Jamuna, by dragging the mortar between those trees. The two sons of Kuvera, the lord of wealth, are said to have been turned into these trees by the curse of Narada and they were thus liberated from the curse by Krishna.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra made a loan of this *puthi.*

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The subject of this drama was taken from Book X, Bhagawat.

No. 8.

Name.—Arjuna Sambad.

Subject.—A dialogue between Krisna and Arjuna, the third Pandava, on the Varnáshrama Dharma.

Author.—Nārāyana Das.

Date.—Uncertain.

Description.—This small puthi is written on *sanchi* bark in Assamese verses in the *kaithali* characters. It contains 19 folios, each measuring 9¾ × 3 inches. Every page of a folio has 6 lines of writings. The copy is in good condition being prepared only in 1803 Saka or 1881 A. D.

The opening lines.—

জয় জয় কৃষ্ণ চবণত ধবোঁ,
অর্জ্জুন সংবাদ কথা।
শুনিয়া উৎসুক পাপ দুব হোক,
বৈকুণ্ঠক যাইবা তথা॥

The closing lines.—

ভকতি ধনক প্রভু মাগিবাক চাঞো।
তোমাব চবণে এহি অনুগ্রহ পাঞো॥
বিষয়ব সুখ সব তেজি আন কাম।
ভকতব সঙ্গে বসি বোলা বাম বাম॥

Colophon.—

শুনা সভাসদ, গীতা ভাগবত
কৃষ্ণে অর্জ্জুনত কৈলা।
গুৰুব আজ্ঞাত, নাবায়ণ দাসে,
পদবন্ধে নিবন্ধিলা॥

Contents.—The dialogue opens with the evil consequences of sinful deeds and describes who is a true *Bhakta* according to the Bhagawata. Then Krisna lectures to Arjuna on the four stages of a man's life, Brahmacharjya, Gārhastha, Bānaprastha and Sannyās and enumerates the duties of a man in different stages of his life. The dialogue closes with Krisna's interpretation of the relationship between a disciple and his spiritual guide.

Owner.—This *puthi* has been made a gift of by Man Ahom of Lahing, Jorhat.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—Nil.

No. 9.

Name.—Assam Buranji.

Subject.—A historical account of Assam from the reign of Garhgonya Raja to the reign of Sivasingha.

Author.—Not known.

Date.—Uncertain.

Description.—This puthi is written on *sanchi* bark in Assemese prose and its size is $14\frac{1}{2} \times 3$ inches. There are 63 folios and each page of a folio contains 7 lines of writings. The *puthi* wears a very ancient look. Its outer leaves are slightly damaged. The puthi is incomplete.

The opening lines.—

মাঘত আওবড় কলে ১৬৬৭ শকৰ ফাগুণত বুঢ়াগোহাঞে ৰাণীৰজাৰ কটকী তুলিলে। বিশ্বানিবাস কটকীয়ে ভেটালে।

The closing lines.—

কছাৰীয়ে হাবিৰ পৰা ওলাই.....১২টা মানুহ কাটিলে। গড়গঞা ৰজাৰ ৰাবিচনিতো এঘা মাৰিলে। এনেতে দা-ডাঙ্গৰীয়াসকলে.....।

Contents.—The *puthi* begins with an account of the reign of Gargonya Raja and ends with the account of the reign of Sivasingha and gives details of some historical events, not to be found in many other *Buranjis, e.g.*, why Gadadhar Singha oppressed the Gosains and Mahantas of Assam, etc.

Owner.—The Adhikar of Bengena Ati Sattra made a loan of this *puthi*.

Place.—The Library of the K. A. Samiti.

Remarks.—Nil.

No. 10.

Name.—Asoka Charitra.

Subject.—The story of a Brahman named Asoka who controlled his senses and was rewarded by God by the restoration of his dead child to life.

Author.—Kāmadeva Bipra.

Date.—Uncertain.

Description.—This is a small *puthi* of 7 folios written on ordinary paper, the size of which is $12 \times 4\frac{1}{4}$ inches. A page of a folio contains 9 lines of writings. The copy was made in 1817 Saka and is full of

orthographical mistakes. The *puthi* is written in Assamese verses and the characters do not conform to any particular type.

The opening lines.—

শুনিয়োক সর্ব্বজন বৈষ্ণব পুৰাণ।
বৈকুণ্ঠক যাইবাৰ যাহাৰ আছে মন॥
অশোক যে নামে ঋষি প্রজাপতিসুত।
সর্ব্বদাই কৰিলেক ভকতি বহুত॥

The closing lines.—

হেন জানি সবে, আন পৰিহৰা,
লগে বাঙ্কা হৰিনাম।
অশোক চৰিত্ৰ, সাঙ্গ এহি মানে,
ডাকি বোলা ৰাম ৰাম॥

Contents.—Once upon a time there lived a Brahman called Asoka. He attained great piety by controlling his senses. Although he led a worldly life, he was very little attached to it. He regarded the worldly enjoyments merely as dreams and always preserved the equanimity of his mind. One day his only son died of snake-bite; the Brahman instead of lamenting the death of his beloved child, tried to find consolation in the name of Hari. He asked his wife to prepare his daily meal as usual. His wife covered the dead body of her son with a piece of cloth and busied herself with the preparation of food for her husband. God was highly pleased with the conduct of the Brahman and his wife and appeared before them in the guise of a Brahman and asked them some questions on the riddles of life and was much pleased with their answers. Then the God touched the dead body of the child with his hand and the child was at once restored to life.

Owner.—Srijut Pratapnarain Chardhuri, the Mouzadar of Khata, Nalbari, kindly presented this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—Nil.

No. 11.

Name.—Babrubāhan Juddha.

Subject.—An account of the battle fought between Arjuna and Babrubāhan, the king of Manipura.

Author.—Haribara Bipra. Nothing more is known about him. Most probably he was a native of Nowgong.

Date.—Uncertain.

Description.—The *puthi* is written on *sanchi* bark, the size of which is $15\frac{1}{2} \times 3\frac{1}{2}$ inches. There are 43 folios and each page of a folio contains 7 lines of writings. The *puthi* is written in Assamese verse and there are 600 couplets. This is a very old manuscript, being prepared in 1661 Saka or 1739 A.D. Though it has suffered much from rough handling, its contents are in a good state of preservation.

The opening lines.—

জয়তি পাণ্ডবগণ হবিব সেবক।
অশ্বমেধ ভক্তি কবি তুষিলা দেবক॥
গোত্রহত্যা পাতকব তাবণ কাবণে।
অশ্বমেধ পদ বিপ্র হবিবরে ভণে॥

The closing lines.—

যেন মতে মবিল জিলন্ত যেন মতে।
প্রপঞ্চি কহিলো কথা তোমাব আগতে॥
অর্জ্জুনব বাপ পুত্র ভৈল যেন মত।
পর্ব্ব অশ্বমেধ এহি মানে সমাপত॥

Contents.—The *puthi* begins with the entrance of the sacrificial horse in the State of Manipura followed by Arjuna, the third Pandava. Babrubāhan, the king of Manipura, captured the horse; but learning from his mother Chitrāngadā, that Arjuna was his father, Babrubāhan went to meet Arjuna with the intention of returning the sacrificial horse with an apology. Arjuna, in his utter forgetfulness of the union with Chitrāngadā, not only disclaimed any relationship with Babrubāhan but questioned the chastity of his mother and ascribed his submissiveness to abject fear, which he said was not a characteristic of a Pandava. This enraged Babrubāhan so much that he fought a most sanguinary battle, in which Arjuna met with his death. Then Sri Krisna appeared in the battlefield and restored Arjuna to his life and explained to him how Arjuna married Chitrāngadā during his travel to Manipura on a previous occasion and begot Babrubāhan as his son. Then Arjuna remembered his visit to Manipura and acknowledged Babrubāhan as his most worthy son and embraced him and went away with the horse.

Owner.—This puthi has been purchased from Srijuta Ratneswari Devi, a widow lady of Nowgong.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This story has been taken from Mahabharata, Aswamedha Parba.

No. 12.

Name.—Baghāsur Badha.

Subject.—An account of a battle fought between Baghasur, a most powerful demon and the Pandavas during their exile.

Author.—Rama Saraswati, the most voluminous Assamese writer of the 16th century. He was the Court Poet of the Koch King Naranārāyana. He prepared the translation of the whole of the Sanskrit Mahabharat into metrical Assamese under the patronage of Naranārāyana. He was a contemporary of Sankar Deva. When Sankar Deva was translating Bhagawat Purana into Assamese poetry in Cooch-Bihar, Rama Saraswati was engaged in the translation of Mahabharat. He was the second son of Kavi Churamani and grandson of Jayasaraswati, both of whom lived in a village called Chāmatiya in Kamarupa. His father Kavi Churamani was a famous scholar of his time and kept a Sanskrit *tol* which was resorted to by students from far and wide and he wrote a book on Arithmetic which is still extant. Rama Saraswati was an author of great repute; he wrote numerous Assamese books and was decorated by various titles such as Bharat Chandra, Bharat Bhusan, etc. He was at Cooch-Bihar during the reign of Naranārāyana and after Naranārāyana's death, he removed to Ghila Bijaypur, the capital of Raghudeva. He was the author of the following poetical works :—

1. Mahabharat—Vana Parba—
   - (*a*) Baghāsur Badh.
   - (*b*) Manichandra Ghosh.
   - (*c*) Bijay Chandra Ghosh.
   - (*d*) Ghosa Jatra.
   - (*e*) Kulāchal Badh.
   - (*f*) Kurmabali Badh.
   - (*g*) Bhima Charit.
   - (*h*) Sindhu Jatra
2. Mahabharat—Birat Parba.
3. Ditto Udyoga Parba.
4. Ditto Bhisma Parba.
5. Ditto Karna Parba.
6. Ditto Nari Parba.
7. Ditto Aswamedha Parba.

8. Panchali Bibaha.
9. Jaydeva Kavya (Gita Gobinda).
10. Vyādha Charit.

etc., etc.

Date,—1564-1578 A.D.

Description.—This is a very big manuscript written on Sanchi bark measuring 22 × 8 inches. There are 163 folios, each folio containing 15 lines on each of its pages. The *puthi* is written in metrical Assamese and there were originally 5,176 couplets but somehow 332 couplets were lost and the present manuscript contains only 4,844 couplets. This copy was prepared in 1810 A.D. by one Debabara Bipra. The *puthi* is in excellent state of preservation and is singularly free from orthographical mistakes. The characters are of Gargonya type.

The opening lines.—

জয় জয় কৃষ্ণ অরিষ্ট মর্দ্দন,
পূর্ণব্রহ্ম মহেশ্বর
খিতি ভার নাশি, যশ বিস্তারিলা,
মহাবীর পাণ্ডবর।

The closing lines.—

জন্মে জন্মে তোমার ভৃত্যর হৈবো ভৃত্য।
তযু ভকতর সদা করিবোহো কৃত্য॥
এহি বর মাগোঁ প্রভূ নাহি আন কাম।
সভাসদ লোকে ডাকি বোলা রাম রাম॥

Colophon.—

কহে রাম সরস্বতী কৃষ্ণর কিঙ্কর।
রাম রাম ঘুষিয়োক সভাসদ নর॥

Contents.—The *puthi* begins with a description of wanderings of the Pandavas in the forests after they had lost in the game of dice with Durjodhana. In the course of their travel they came across with Baghāsura, a demon of extraordinary strength, who was born of a Rakshasa mother and a Brahmana father. His head resembled like that of a tiger and hence he was called Baghāsura. Baghāsura attacked the Pandavas with all his might and there was a most terrible and protracted battle fought between them in which Baghāsura was killed. Even the Gods of Heaven rejoiced at the fall of Baghāsura, so much afraid were they of him.

Owner.—This *puthi* was bought from Srijut Kartik Chandra Barua of Dergaon in Golaghat.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This *puthi* forms a part of the Vana Parba of the Assamese Mahabharata. The couplets 4,157 to 4,232, numbering 76, were written by Kavi Chandra, the elder brother of the author. This *puthi* was written under the orders of the Koch King Naranārāyana.

No. 13.

Name.—BALICHALAN.

Subject.—This manuscript describes how the God in his fifth incarnation of Bamana, deprived Bali, the grandson of Prahrada of his properties and placed him in Patala, the lower region.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—1505-1530 A.D.

Description.—This manuscript is written on *Sanchi* bark in Assamese verses. It has 32 folios, each measuring 16 × 5 inches. Some pages have 11 lines, some 12 and others 13 lines of writings. There are only a few spelling mistakes in this *puthi*. A few lines of writings on the first two pages have been obliterated. This copy was made in the month of Chaittra, 1774 Saka, or 1852 A.D.

The opening lines.—

জয় জয় জগত জনক জনার্দ্দন।
জয় দামোদৰ দুষ্ট দানৱ মর্দ্দন॥
সজ্জন ৰঞ্জন নিৰঞ্জন নিৰাকাৰ।
কৃষ্ণৰ চৰণে মনে মোৰ নমস্কাৰ॥

The closing lines.—

মোৰ পদ ধুলি, নেড়িবা সমূলি
বিচাৰি দেখিবা পাছে।
মোক্ষৰ নিদান, অমৃত সমান,
কৃষ্ণৰ কথাতে আছে॥
হেন অনুমানি, কৃষ্ণৰ কাহিনি
শুনিয়ো হৈয়া সন্তোষ।
আন কাম এড়ি, সমজ্যায়ে বেটি
কৰিয়োক হৰি ঘোষ॥

Contents.—The *puthi* describes how Bali, the king of the Daityas, suffered a severe defeat at the hands of the Devas and was forced to retire to Patala. He then went to Sukra Acharjya, the preceptor of the Daityas for help, who advised him to perform a *Biswajit Jajnya, i.e.*, a sacrifice for the conquest of the three worlds. He did it and got as a reward, a celestial car by virtue of which he drove the Devas out of Heaven. Elated with the brilliant victory, Bali performed again a hundred Aswa-medha or Horse-killing sacrifices, on the banks of the Narbuda river. Bamana, the dwarf son of Aditi, appeared before Bali and begged him for three paces of land which Bali granted to him. Then Bamana assumed such a gigantic form that his one pace covered the whole earth and another pace covered the whole heaven and there was no space left for a third pace and Bali then seeing no other means of redeeming his promise, offered his own head and Bamana accepted it and relegated him to Patala, the lower region. The Devas then re-occupied the Heaven, which they had to evacuate for the fear of Bali.

Owner.—This *puthi* was bought from Srijut Anadar Mahanta of Barpeta.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—The author selected this theme from the 8th Book of Srimut Bhagawat, and in all probability he wrote it while he lived at Bardowa.

No. 14.

Name.—BARGIT.

Subject.—A book of religious songs.

Author.—Sankar Deva and Madhab Deva (*vide* No. 1 and Part I).

Date.—1500-1590 A.D.

Description.—This *puthi* is written on Sanchi bark and the size of the *puthi* is $9\frac{1}{2} \times 3$ inches. There are 40 folios and each page of a folio contains 10 lines of writings. The writings of this *puthi* affords a fine specimen of ancient caligraphy of Assam. The language of these songs is metrical Assamese with a mixture of Brajabuli. This copy was made in 1813 A.D.

The opening lines.—

জয় জয় যাদব জলনিধিজাধব ধাতা,
শ্রুত মাত্রাখিল ত্রাতা।
স্মবণে কবা সিদ্ধি, দীনদয়ানিধি
ভকতমুকুতিপদ দাতা॥

The closing lines.—

যৌবন গর্ব্বক, ঝাণ্টে পবিহব,
নামক লৈয়ো যতনে।
কালব হাতত, বৃদ্ধ যুবা নাই,
কহয় বামচবণে॥

Contents.—It contains 195 songs on religious subjects, composed by Sankar Deva and Madhab Deva and there is only one song, the last one, which was composed by Ram Charan Thakur, Madhab Deva's sister's son. Out of these 195 songs, 40 were composed by Sankar Deva, 154 by Madhab Deva and one by Ram Charan.

Owner.—The Adhikar of Kamalābāri Sattra kindly presented this *puthi*.

Place of deposit.—Library of the K. A. Samiti.

Remarks.—Madhab Deva composed the largest number of *bargits* and he was known to be the greatest musician of his time.

No. 15.

Name.—Barisā Barnan.

Subject.—A description of the rainy season.

Author.—Sankar Deva (*vide* No. 1, pt. 1).

Date.—Uncertain.

Description.—This *puthi* is written on country made paper, the size of which is $11\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 9 folios, each side of which contains 4 lines of writing. The language of the *puthi* is Assamese poetry.

The opening lines.—

শুক মুনি পবীক্ষিত বাজাত কহিল।
গ্রীষ্ম গৈল ঋতু আসি বাবিষা মিলিল॥
সূর্য্যব মণ্ডলে কবে বিবিধ প্রকাশ।
তাব বশ্মি চিকিমিকি দেখিয়ো আকাশ॥

The closing lines.—

কৃষ্ণ কথা শুনা হৌক মন উপাসন্ত।
কৃষ্ণব চবণে চিত্ত দিয়োক একান্ত॥
কৃষ্ণব কিঙ্কবে কহে এবা আন কাম।
নিবন্তবে নবে ডাকি বোলা বাম বাম॥

Contents.—The *puthi* contains an allegorical description of the rainy season with figurative comparisons with spiritual matters.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly lent this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—The name of the author is not mentioned in the *puthi* but from the expression "কৃষ্ণৰ কিঙ্কৰে কহে" in the colophon, which is frequently used by Sankar Deva, the author is presumed to be Sankar Deva. (*Vide* chapter 20, Book 8, Bhagawat.)

No. 16.

Name.—Barisā Barnanar Artha.

Subject.—An allegorical comparison of the rainy season with the devotion to God.

Author.—Sankar Deva (*vide* No. 1, part 1).

Date.—Uncertain.

Description.—This *puthi* is written on country made paper of the size of $11\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 10 folios in the *puthi* with 53 couplets and each folio contains 4 lines of writings. The language is Assamese poetry.

The opening lines.—

পৰমাত্মা শুকে জীৱ নৃপত কহয়।
ভকতি বাৰিষা ঋতু ভৈলন্ত উদয়॥
মাধৱৰ ভকতি নিকৱ দিনকৱ।
নানা কান্তি ভাতি আতি অন্তৱ ভিতৱ॥

The closing lines.—

কৃপাকুক উক ভীক বীৱো নিকৎখাস।
জগবাস হুহি হ্রাস ভৈলো সর্ব্বনাশ॥
তযু ভৃত্য নিত্যকৃত্য প্রীত হৌক মন।
সুখে দুখে মুখে ৰৌক কৃষ্ণ জনার্দ্দন॥

Contents.—The *puthi* describes the features of rainy season and compares them with some aspect of a man's religious life. The style of the *puthi* is somewhat peculiar being full of alliterations.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly lent this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This *puthi* and the No. 15 are kept with Patra Kaumudi described in No. 47, Part II, and the three together form only one bundle.

No. 17.

Name.—BHAGAWAT, Books I and II.

Subject.—The metrical Assamese translation of Srimat Bhagawata, which expounds the religion of Love and Devotion.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—1568 A.D.

Description.—This manuscript is in Sanchi bark and contains 87 folios measuring 17 × 3½ inches; each folio contains 6 lines of writings on each of its sides. The language of the *puthi* is Assamese and the characters are of the Garhgonya type. There are 689 stanzas of poetry in the whole *puthi* and the writings are fairly free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ কৃপাময় মহেশ্বৰ।
যাৰ আজ্ঞা শিৰে বহে ব্ৰহ্মা হৰিহৰ॥
মৎস্য কূৰ্ম্ম আদি যাৰ অংশ অৱতাৰ।
ঈশ্বৰ কৃষ্ণক কোটী কোটী নমস্কাৰ॥

The closing lines.—

ই কথা থাকোক, জানি সৰ্ব্বলোক,
তৰিবাৰ কৰা কাম।
কৃষ্ণৰ কিঙ্কৰে, কহে নিৰন্তৰে,
ডাকি বোলা ৰাম ৰাম॥

Colophon.—

আন দেৱ ধৰ্ম্ম এড়ি ধৰা গুণ নাম।
কৃষ্ণৰ কিঙ্কৰে কহে বোলা ৰাম ৰাম॥

Contents.—The First Book of Bhagawata describes the origin of the book and then gives an account of Krisna's return to Dwaraka, at the end of the battle of Kurukhetra and then relates the birth of Parikshita, the posthumous son of Abhimanyu and the departure of five Pandavas to the Heaven. It also describes how the Sanatana Dharma deteriorated under the influence of Kali and how Parikshita was cursed by Shringi Muni for his putting a dead snake round the neck of his father

Samika while engaged in deep meditation. The book ends with an account of Parikshit's interview with Suka Deva who preached Bhagawata to him for seven days.

The Second Book of Bhagawata describes the creation of the Universe and shews how the Creator manifests Himself in his own Creation. Then it describes how Suka Deva began his preaching of Bhagawata to Parikshita and enumerates the nine special features of this great Purana.

Owner.—Sri Baputi Nat-Kalita of Mauza Gurjogania in Golaghat kindly presented this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—The Bhagawat is one of the 18 principal Puranas in Sanskrit by Maharshi Veda Vyasa; it contains 12 books. Sankar Deva translated the books I, II, VIII, X, XI and XII into metrical Assamese at Cooch Bihar towards the close of his life under orders of Koch King Naranārāyana. These two are the last books written by Sankar Deva

No. 18.

Name.—BHAGAWAT, Book III.

Subject.—*Vide* No. 17, Part I.

Author.—Gopal Charan Dwija. Nothing is known about his life. He mentions in this book casually that Sankar Deva translated the first four chapters of Book III, before him and so he is purposely brief in these few chapters. The author has also mentioned in this book that he wrote this book at the request of the Bhaktas of Baikunthpurdhām in Cooch Behar established by Damodar Deva, after the demise of the latter. The author was a writer of considerable ability. He was a Brahman and disciple of Damodar Deva.

Date.—Uncertain.

Description.—This manuscript is in Sanchi bark and its size is 17 × 5½ inches. There are 77 folios and 1238 stanzas in the *puthi*, each folio containing 12 lines of writings on each of its pages. The *puthi* is written in Assamese poetry with characters of Garhgonya type and the writings are generally free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ ভগবন্ত লক্ষ্মীপতি।
জয় জয় পরিপূর্ণ অগতির গতি॥
জয় চিদানন্দ সদানন্দ সূক্ষ্ম গতি।
ব্রহ্মা মহেশাদি যার পদে করে নতি॥

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The closing lines.—

আউব বৈষ্ণব পাবে ধবিয়োক প্রেম ভাবে
জ্ঞানকর্ম্মে আশা দূব কবি।
গোপাল চবণ দ্বিজ × × × × ×
কহে ডাকি বোলা হবি হবি॥

Contents.—The third book of Bhagawat begins with a description of Krisna's early life as narrated by Uddhava, and it goes on to describe how Krishna killed Kansa and liberated his parents from Kansa's prison. Then the book gives an account of the inundation of the earth and its protection by Visnu in his incarnation of Baraha. It relates the story of the fall of Jay and Bijay, the two attendants of Visnu, by the curse of Brahman and their birth as Asuras, Hiranya Khya and Hiranya Kasipu. The book gives a description of the creation of the Universe and ends with an account of Kapila's birth and his expositions of the Sankhya Joga system to his mother Devahuti.

Owner.—His Holiness the Adhikar Goswami of Garamur Sattra kindly lent this *puthi*.

Place of deposit.—Library of the K. A. Samiti.

Remarks.—Anadipatan written by Sankar Deva, described in No. 4 of Part I, is taken from Book III of Bhagawat.

No. 19.

Name.—Bhagawat, Book IV.

Subject.—*Vide* No. 17, Part I.

Author.—Aniruddha Das. He gives the following account of his ancestry. There was a village called Visnu Bāli Kuchi in Narainpur on the North of Lohit river. His ancestor Mahipal was the *Gomosta* of that village. Mahipal was well-known for his learning and piety. He had three sons, Bar Dalai, Lari Dalai and Ganganava Giri. A son was born to the last, who was known as Gonda Giri and Aniruddha was Gonda's son. Aniruddha was the disciple of Gopal Ata of Bhawanipur and wrote a number of books in Assamese verses, *e.g.*, Bhagawat Book V (*vide* No. 20, Part I), a book of religious songs, etc., etc. The author acknowledges to have written this book at the request of Ramchandra Dwija, probably the founder of the Ahatguri Sattra. Aniruddha appears to have flourished when Kamrup was ruled over by the Koch king Parikshita.

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Some supposes him to be the same Aniruddha as was the founder of the Moamariya sect. Sir Edward Gait writes about him as follows in his History of Assam :—

"The Bamunia Gosains had one Sudra rival in upper Assam in the person of Aniruddha, a Kalita by caste. This man quarrelled with Sankar Deva and leaving him, founded the Moamaria sect, the adherents of which were destined to play an important part in the overthrow of Ahom rule. They were mainly persons of low social rank, such as Doms, Morans, Kacharis, Haris and Chutiyas, and, as they denied the supremacy of the Brahmans, they were naturally the special aversion of the orthodox Hindu hierarchy. Their designation is said to be a nick name given to the original disciples of Aniruddha, who lived near a lake, where they caught large numbers of the fish called *Moa*. It may also perhaps be connected with the circumstance that Aniruddha is reputed to have owned a celebrated book on Maya."

Date.—1590-1600 A.D.

Description.—This manuscript is in oblong strips of Sanchi bark measuriug $12 \times 3\frac{1}{2}$ inches. There are 59 folios and 576 stanzas in the *puthi* and the folios contain 9 lines of writings on each of their pages. The *puthi* is in Assamese verses and its characters are of the Garhgonya type, but the writings are scarcely free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ দৈত্যকুল ক্ষয়কাৰী
তাৰিলা জীৱক যত অশাস্ত্র নিবাৰি ॥
শুদ্ধ শাস্ত্র মত প্রবর্ত্তাইলা ভকতত।
সদায়ে প্রণামো হেন কৃষ্ণ চৰণত ॥

The closing lines.—

কহে অনিরুদ্ধ পাপী মহামূঢ় মতি।
পুৰুষ উপাখ্যান ভৈল সমাপতি ॥
হেন জানি সর্ব্বজন তেজি আন কাম।
পাতেক ছাড়োক ডাকি বোলা ৰাম ৰাম ॥

Colophon.—

কহে অনিরুদ্ধ পৰম পণ্ডিত,
গোপালৰ পদ দাস।
ৰাম কৃষ্ণ নাম ঘুষিয়ো সদাই,
কৰা বৈকুণ্ঠত বাস ॥

Contents.—The Fourth Book of Bhagawata begins with an account of the *Jajna* performed by Dakhya, the father of Sati. Dakhya invited all the Gods to this *Jajna* except Siva, the consort of Sati. Sati went to this *jajna* without invitation, in spite of her husband's protest. Dakhya abused Siva in Sati's presence and she unable to bear this, died on the spot by the process of *joga*. Siva hearing the death of his beloved spouse, killed Dakhya and subsequently restored him to life with the head of a goat. It then relates the story of Dhruba, Bena and Prithu and ends with the parable of Puranjana.

Owner.—This manuscript was bought for the collection from one Muhiram Kalita of Kamargaon in Mauza Maukhowa, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—*Vide* No. 17, Part I.

No. 20.

Name.—BHAGAWAT, Book V.

Subject.—*Vide* No. 17, Part I.

Author.—Aniruddha Das (*vide* No. 19, Part I).

Date.—1590-1600 A.D.

Description.—This *puthi* is written on Sanchi bark and its size is 15½ × 4¼ inches. There are 66 folios and 950 stanzas in the *puthi* and each page of the folio contains 10 lines of writings. The language is Assamese poetry and the characters are of the Garhgonya type. The *puthi* is fairly accurate and the copy looks old.

The opening lines.—

জয় জয় কৃষ্ণপূর্ণব্রহ্ম সনাতন।
ব্রহ্মা মহেশাদি ভজে যাহার চরণ॥
মহা পাপী সবো তরে জার নিয়া নাম।
হেন কৃষ্ণপদে করো সদায়ে প্রণাম॥১

The closing lines.—

হেন অনুমানি চিন্তাচক্রপাণি,
অনাদরি আন কাম।
কৃষ্ণর চরণ হৃদয়ে ধরিয়া,
ডাকি বোলা রাম রাম॥ ৪৫০

Colophon.—

কহে অনিরুদ্ধে আন নজানো উপায়।
বোলা রামকৃষ্ণ আবে গুচোক অপায়॥

Contents.—The Fifth Book of Bhagawata begins with an account of Priyabrata, Navi, Bharat and his family. It then gives an account of the several Barshas or regions and vindicates the superiority of Bharata Barsha. Towards its end, it gives an account of the 14 Lokas of the Universe with the description of the Hells.

Owner.—This manuscript has been bought for the collection from one Sonai Chutiya of Kakatigaon, in Mauza Dhekial, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this book by the same author in my collection.

No. 21.

Name.—BHAGAWAT, Book VII.

Subject.—*Vide* No. 17, Part I.

Author.—Keshava Das. He describes himself as the grandson of Sankar Deva's brother. Probably he was actually the grandson of Ramrai.

Date.—1665 Saka or 1743 A. D.

Description.—This *puthi* is written on Sanchi bark and contains 91 folios and 1067 stanzas. The size of the *puthi* is $16 \times 4\frac{1}{2}$ inches. Each page of the *puthi* contains 11 lines and the language is Assamese poetry, the characters being of the Garhgonya type. The copy looks old and is comparatively free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণদেব নিত্য নিরঞ্জন।
জয় জয় শুদ্ধবুদ্ধ বেদপ্রবর্ত্তন॥
জয় নিত্যানন্দ জয় জয় ঘনানন্দ।
জয় পূর্ণানন্দ জয় জয় সর্ব্বানন্দ॥

The closing lines.—

নমো নমো নাৰায়ণ, তযু পদে মোৰ মন,
ৰহোক ভকতি দৃঢ় কৰি।
প্ৰহ্লাদৰ মতি যেন, নৃসিংহৰ চৰণত,
ডাকি সবে বোলা হৰি হৰি॥

Contents.—The book, seventh of Bhagawata, describes the hostile attitude of Hiranya Kashipu towards Hari and his cruel persecutions of his innocent son Prahrada, for his single devotion to Hari and then it describes how Hiranya Kashipu brought about his own destruction by his misdeeds at the hands of Hari in his incarnation of Narasinha, *i.e.*, man and lion. It then enumerates the duties of the four castes in different stages of life and closes with an account of what is salvation and how to obtain it.

Owner.—His Holiness the Adhikar Goswami of Garamur has kindly lent this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 22.

Name.—Bhagawat, Book IX.

Subject.—*Vide* No. 17, Part I.

Author.—Keshab Das, *vide* No. 21, Part I.

Date.—1753 A.D.

Description.—This puthi is written on Sanchi bark, and it contains 64 folios. The size of the puthi is $17\frac{1}{2} \times 5\frac{1}{2}$ inches. There are 1,298 stanzas and its each page contains 12 lines of writings. The language is Assamese poetry and the characters are of the Garhgonya type. The book looks very old and some of its leaves towards the end are partially damaged. The copy is generally free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ পূর্ণ ব্রহ্ম অবতাব।
তোমাব চবণে কোটি কোটি নমস্কাব॥
দৈবকীব পুত্র হয়া দৈত্য সংহবিলা।
গোকুলব লতা তক বৈকুণ্ঠক নিলা॥১

The closing lines.—

কৃষ্ণব কিঙ্কব দীন, কহয় কেশব দাস,
এড়া লোক বিষয়ব কাম।
সমজাব লোকে ডাকি, বাম বুলিয়োক ডাকি,
পাইবা মহা থান অনুপাম॥ ১২৯৮

Colophon.—

কহয় কেশব দাস অতি শিশু মতি।
বোলা বাম বাম সবে হোক সদগতি॥

Contents.—The book, ninth of Bhagawata, gives the story of Ambarisha and Durbasha and describes how the latter was saved from the discus of Visnu at the intercession of Ambarisha. Then it gives the account of Raja Haris Chandra and describes how he got dropsy in his belly by not fulfilling his vow to Varuna and also how he got himself cured of it by performing a *Naramedha jajna, i.e.,* human sacrifice. It then gives an account of the Sagar Bangsa and describes how Bhagirath brought down the Ganges to Earth. Then it describes the exploits of Rama Chandra giving an account of his descendants. The manuscript then relates how Parasurama killed Sahasrarjuna, for his taking away by force the *Kam dhenu* from his father Jamadagni. It closes with short accounts of several Royal Houses of ancient India, such as Biswamitra, Jajati, Kauravas and Pandavas, Purus and Bidarva.

Owner.—Srijut Kashinath Barua of Sutargaon in Nowgong has kindly presented this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 23.

Name.—Bhagawat, Book X, Part I.

Subject.—It describes the birth and exploits of Shri Krisna and also the miracles performed by him.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—Not known.

Description.—This is an illuminated manuscript on Sanchi bark; it contains 166 folios measuring 18½ × 5 inches. The puthi is in Assamese verses and there are 2,486 stanzas in the book. Each page of the folios contains 11 lines of writings. The characters are of the Garhgonya type and the writings are fairly free from orthographical mistakes. The copy was made in Saka 1687 or 1765 A.D.

The opening lines.—

জয় নমো যাদব মাধব জনার্দ্দন।
জয় হৃষীকেশ সদাশিব সনাতন॥
প্রণত তারণ নারায়ণ নিরাকার।
কৃষ্ণর চরণে কোটী কোটী নমস্কার।১

The closing lines.—

জানি হরি পারে, ধরা শুদ্ধ ভারে,
অন্তরে পাইলেক পরা।
এড়ি আন কাম, বোলা রাম রাম,
সুখে ভবনদী তরা॥ ২৪৮৬

The colophon.—

কৃষ্ণর কিঙ্করে কহে শঙ্করে যুগুতি।
বোলা রাম রাম পাইবা হাততে মুকুতি॥

Contents.—Vide the description of Katha Bhagawat No. 72, Part I.

Owner.—This illustrated puthi belonged to late Deoram Sarma, Vakil of Golaghat. His nephew who is now residing at Jorhat has kindly presented it for the collection with the hope that it may be ultimately kept in the proposed Assam Museum to commemorate his uncle Deoram Sarma who left no issue.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The whole of the Tenth Book of Bhagawat was translated into Assamese verse into three parts, *e.g.*, Adi Dasam, Majh Dasam and Seh Dasam. The first part or Adi Dasam was translated by Sankar Deva and the second and the third parts or Majh and Seh Dasam were translated by Ananta Kandali who translated also 5 cantos of Ramayana in Assamese poetry. This manuscript is the part I or Adi Dasam by Sankar Deva. There are two other copies of this manuscript in the collection, one procured from Srijut Umesh Chandra Das of Barpeta and the other from His Holiness the Adhikar Goswami of Dakhinapat Sattra; the latter is also an illustrated copy.

No. 24.

Name.—Bhagawat, Book XI.

Subject.—The destruction of Jadu Vangsa and Shri Krisna's departure from this world.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—Uncertain.

Description.—The *puthi* is written on Sanchi bark and its size is $10\frac{3}{4}'' \times 3''$. There are 74 folios in the *puthi* and each folio contains 9 lines on each of its sides. The stanzas are 848 in number and the characters are

of the Garhgonya type. The language is Assamese poetry and the *puthi* is fairly free from orthographical mistakes.

The opening lines.—

জয় জয় জগত জনক কৃষ্ণ ৰাম।
পাতকিয়ো তৰৈ যাৰ নিলে ওণ নাম॥
যাহাৰ বিভূতি মৎস্য আদি অৱতাৰ।
হেনয় কৃষ্ণক কোটী কোটী নমস্কাৰ॥১

The closing lines.—

ভুকুতি মুকুতি, সাধিবে সম্প্রতি,
গলে বান্ধা হৰি নাম।
আন কথা এড়ি, সমাজিকে বেড়ি,
ডাকি বোলা ৰাম ৰাম॥ ৮৫৮

Colophon.—

জানিয়া যতনে তেজিয়োক আন কাম।
কৃষ্ণৰ কিঙ্কৰে কহে বোলা ৰাম ৰাম॥

Contents.—Please see the notices of Katha Bhagawat (No. 72, Part I).

Owner.—This *puthi* belonged to Nityananda Gohain of Marangi in Golaghat and he has kindly presented it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this *puthi* procured from Jorhat and it was made a gift to the collection by one whose name is not known. There are 63 folios and 849 stanzas. Its size is $14\frac{1}{2} \times 3\frac{1}{2}$ inches.

No. 25.

Name.—Bhakti Premabali.

Subject.—It teaches the several forms of Devotion.

Author.—Narottam Das.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi leaves, the size of which is $14 \times 4\frac{1}{4}$ inches. It is written in Assamese verse and its characters approach the Garhgonya type. It contains 64 folios with 802 verses and each page of a folio contains 8 to 9 lines of writings. The *puthi* is not complete, and it does not appear to be old. The folio No. 19 has been slightly damaged by fire.

The opening lines.—

শ্রীকৃষ্ণায় নমো নমঃ।

জয় জয় কৃষ্ণ ইষ্ট ভকতব গুরু।
কৰণ কাৰণ পূর্ণ ব্রহ্ম কল্পতরু॥
যাৰ কটাক্ষতে হবে সৃষ্টি স্থিতি লয়
প্রকৃতি সহিতে তিনি গুণৰ আলয়।

The closing lines.—

কৃষ্ণৰ হিয়াত গৈয়া ৰাধা মহামতি
আনো জত গোকুলৰ গোপৰ যুবতী॥
পাতিয়া বহল সভা ব্রজানন্দ সুখে।
কৃষ্ণৰ চৰিত্র গুণ বর্ণাইলন্ত মুখে॥
শ্রৱন কির্ত্তন কৃষ্ণ জনমক কৰি.....

Colophon.—

অল্পমতি নৰোত্তম পায়া মায়া ত্রাস।
ভক্তি প্রেমাৱলী পদ কৰিবো প্রকাশ॥

Contents.—The *puthi* gives the attributes of a *Guru* and lays down that he should be regarded as the most Holy. It goes on to describe the creation of the Universe and recounts the several forms of devotion emphasising on the supiriority of the religion of love. It describes the 14 worlds and says that the Kali-juga is the best age for the performance of the religion of devotion. According to the writer of this *puthi*, the singing of the praises of God and giving alms to the needy are the best of all forms of religion.

Owner.—The owner of this puthi made a gift of it for the collection but his name is not known.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 26.

Name.—Bhakti Ratnakar.

Subject.—This is the Assamese translation of Sankar Deva's Bhakti-Ratnakar in Sanskrit, a book on the Vaisnavism.

Author.—Ramcharan Thakur. He was a nephew and a disciple of Madhab Deva. He has also written a biography of Sankar Deva.

Date.—Uncertain.

Description.—This is a manuscript *puthi* written on Sanchi bark the size of which is $12\frac{1}{2} \times 4$ inches. There are 48 folios and 1,088 stanzas and each folio contains 15 lines on a page. The *puthi* looks very old and is written in Assamese poetry. The characters are more akin to the Garhgonya type and the puthi is free from serious orthographical mistakes.

The opening lines.—

জয় নমো বাসুদেব দৈবকী নন্দন।
জগত জীবন পূর্ণব্রহ্ম সনাতন॥
মায়ায়ে মনুষ্যরূপ ধরিয়া প্রকাশ।
করিলা নানান্ মহা বিনোদ বিলাস॥

The closing lines.—

হৈব এক ভকতি কৃষ্ণর চরণত।
ভক্তির আনন্দ সুখ মিলিবে মনত॥
দুর্ঘোর সংসার দুখ হৈবে উপসাম।
হৃদয়ত রূপ ধরি বোলা রাম রাম॥

Colophon.—

কহে রামচরণে শুনিয়ো সাধুজন।
গুরুতর কার্য্যত উৎসুক ভৈল মন॥
মোক মহা অজ্ঞ জানি নধরিবা দোষ।
কৃষ্ণ কথা শুনি হয়ো পরম সন্তোষ॥
কলিত প্রধাণ ধর্ম্ম কৃষ্ণগুণ নাম।
জানিয়া সদায় সবে বোলা রাম রাম॥

Contents.—The book first treats of the necessity of a Guru and then recounts the privileges of a man and describes him as the highest creation of God. It then goes on to describe the benefits of good company and records the points by which a good man may be known. It says that Shri Krisna is the Supreme God and he alone should be worshipped and his attributes should alone be praised.

Owner.—Srijut Abhay Charan Chaudhury of Barpeta has kindly made a gift of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The original Bhaktiratnakar was written by Sankar Deva n Sanskrit and it has been described in No. 8 of part II of this book.

No. 27.

Name.—Bhaswati.

Subject.—Assamese translation of an Astronomical work.

Author.—Kaviraj Chakravartty (son of Dak Saraswati).

Date.—Not known.

Description.—This *puthi* is written in old Assamese prose, on Sanchi bark. It contains 32 leaves, all of uniform size, measuring $9\frac{1}{2} \times 4\frac{1}{4}$ inches only. Each of the leaves contains 6 lines on each side. From the style, composition and general appearance of the manuscript, it can reasonably be presumed to be fairly old.

The opening lines.—

ৰবিপদ কমলং প্রণম্য মূর্দ্ধা সুমতিকৰং খলু ভাস্বতী প্রবন্ধে।
ৰচয়তি কবিৰাজ চক্রৱর্ত্তী নিজ সুত মোহভিদে কথাং দ্বিজাগ্রেঃ॥

The closing lines.—

যথাশ্বি ইত্যাদি। অঙ্ক পিণ্ডক যথাশ্বি বেদত ৪২০০ যোড় দিলে কলিযুগত গত বৎসৰ হই। শ্রীমন্ত ডাক সৰস্বতীৰ আত্মজ শ্রীকবিৰাজ চক্রৱর্ত্তী বিৰচিত ভাস্বতী শাস্ত্রৰ কথা সমাপ্ত হৈল।

Contents.—This *puthi* is the Assamese rendering of a part of Astronomy known as "Bhaswati" by Kaviraj Chakravartty. The first six chapters of the above mentioned book on Astronomy have been briefly translated here, and the translator differs in one or two places where, however, he makes mention of his authority, *viz.*, Suryya Siddhanta and Maha Jyotish. It begins with the calculation of the various positions of the sun, the moon and the stars, and ends with the description of lunar and solar eclipses.

Owner.—Srijut Kripanath Sarma of Barpeta presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—"Bhaswati" is a book on Astronomy, closely following the lines of Suryya Siddhanta which was written long ago by Satananda Bhattacharyya in Sanskrit with the special permission of the author of Suryya Siddhanta. Suryya Siddhanta is an exhaustive treatise on Astronomy, whereas Bhaswati is an abridged form of it. This is an Assamese translation of the same by Kaviraj Chakravartty made with the expressed intention of teaching Astronomy to his son. The style and composition of the *puthi* furnishes an old specimen of Assamese prose.

No. 28.

Name.—Bhojan Byabahar.

Subject.—A drama which represents how Shri Krisna entertained his cowherd boys at a pic-nic on the sands of the Jamuna.

Author.—Madhavdev (*vide* No. 7 of part I).

Date.—Uncertain.

Description.—This is a small *puthi* written in Assamese mixed with Brajabuli, on Sanchi bark, and contains 3 leaves only. Each of the leaves measures 14 × 4½ inches and has 12 lines on each side excepting the last which contains one line only. It looks old.

The opening lines.—

নমঃ শ্রীকৃষ্ণ বাসুদেবানন্দ সাক্ত।
নমো নারায়ণখিলগুরুভগবানমস্তে॥

The closing lines.—

কহয় মাধব দাস অতি শিশু মতি।
পরম আকুল ভৈলা গোপ শিশু প্রতি॥

Colophon.—

মাধব মুকুথ মতি, জনমে জনমে গতি
হরিপদ পঙ্কজ হামারা।

Contents.—This drama represents how Shri Krisna entertained his companions at a pic-nic on the sands of the Jamuna, and humbled down the pride of Brahma the Creator, who stole away all the cows and calves from the bank of the Jamuna.

Owner.—His Holiness the Auniati Adhikar Goswami gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The author took the materials of this drama from the Bhagawat.

No. 29.

Name.—Bhumi Lunthan.

Subject.—A drama describing how Yasoda was one day befooled by her beloved child Shri Krisna.

Author.—Madhavdeva (*vide* No. 7, Part I).

Date.—Uncertain.

Description.—This is a small puthi containing only 4 leaves of Sanchi bark and is written in Assamese and Brajabuli. Each of the leaves measures 14 × 4½ inches and has 12 lines on each side. It appears to be old.

The opening lines.—

মুগ্ধং লিপিত দুগ্ধং দধিকণ দিগ্ধং ঘনাঘন স্নিগ্ধং।
অম্বুবমিব তাকিতংকাঞ্চন গোপ বালকং বন্দে॥

The closing lines.—

ঐচন কৃষ্ণক মহিমা, ইহা জানি কৃষ্ণক
মনে ধরিয়া নিবন্তরে হরি বোল হরি।

Colophon.—

ভকত বৎসল হরি দীন দয়াল।
কহয় মাধব গতি বাল গোপাল॥

Contents.—This is a small drama representing, quite in an interesting manner, how on one occasion, Sree Krisna befooled his mother Yasoda and proved himself innocent, though in reality he was guilty of stealing butter, by prostrating himself on the ground and crying and weeping all the while, till Yasoda took him up in her arms and kissed him.

Owner.—His Holiness the Auniati Adhikar Goswami gave this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 30.

Name.—Brahma Vaivarta Purana—Krisna Janma Khanda.

Subject.—One of the 18 Puranas.

Author.—Baloram Dwija. He gives his genealogy as follows in this puthi. When Parasuram discovered Brahmakunda he brought some families of Brahmans belonging to 7 Gotras from Kanauj to settle near the Kunda and he left them temporarily in a place called Habung. Baloram belonged to one of those families and his ancestor Hari Bharati was made a Mahanta by Banshi Gopal Deva, when the latter was at Deberapar. Baloram was 7th in descent from Hari Bharati, the founder of his family and his father was Nityananda, who was born of Madhumisra, son of Achyutananda, son of Bamadeva, son of Brajanath, son of Asurari, son of Haribharati.

Date.—Uncertain.

Description.—This puthi is written on Sanchi bark and its size is $17\frac{1}{2} \times 5\frac{1}{2}$ inches. There are 137 folios and 3,148 stanzas. Each page of the folios contains 12 lines of writings. The puthi is written in metrical Assamese and the characters are of the ornamental Garhgonya type. The puthi is in good state of preservation.

The opening lines.—

নাৰায়ণং নমস্কৃত্য নৰঞ্চৈব নৰোত্তমং।
দেৱীং সৰস্বতীং ব্যাসং ততোজয়মুদিৰয়ৎ॥
ৰাধাকৃষ্ণপদাৰবিন্দযুগলং সংসেব্যমানোহ্নদা।
ভাষাবন্ধপ্রবন্ধসাৰৱচিতং ব্রহ্মাদ্য বৈৱর্ত্তকম্॥

The closing lines.—

তাহাৰ তনয় আমি নাম বলোৱাম।
সদায়ে ৰহোক মোৰ মুখে কৃষ্ণ নাম॥
হে কৃষ্ণ দেৱ প্রভু তযু চৰণত।
সমর্পিলো পৰাৱৰ দোষ গুণ যত॥
ৰাধাকৃষ্ণ কৃষ্ণ বুলি লয়ো সদা নাম।
পাতক সংহৰি ডাকি বোলা ৰাম ৰাম॥

Contents.—The puthi is in the form of a discourse between Narada and Narayan Muni. It first gives a description of the heavenly abode of Sree Krisna, *viz.*, *Golok*. Then recounts why it was necessary for the Lord to take his birth in this world and describes Sree Krisna's birth and the merits, one derives from the observance of the Janmastami *brata*. It then goes on to describe the doings of Krisna's early life.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra gave this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 31.

Name.—Brahma Vaibarta Purana—Krisna Janma Khanda.

Subject.—The subject of this puthi is the birth of Sree Krisna at Gokula.

Author.—Kabiraja Chakravarti who was the Court Poet during the reign of Rudra Sinha and a part of the reign of Siva Sinha. He is also the author of Sankhachur Badha and several other books in Assamese.

Date.—This puthi was written under orders of Siva Sinha and his queen Pramatheswari, who was known also as Ratnakanti ; so it must have been written between 1714-1744 A. D.

Description.—The puthi is written on oblong strips of Sanchi bark. The language of the puthi is metrical Assamese. It contains 115 folios, each folio containing 12 lines on each page. There are 28 chapters and 2,185 verses. A few words were found obliterated in the MSS. The size of the puthi is 20 × 6 inches. It has two pieces of wood for its covers.

The opening lines.—

জয় জয় যদুকুল কমল ভাস্কর।
যার আজ্ঞা শিরে বহে ব্রহ্মামহেশ্বর॥
যার কটাক্ষতে হয় সৃষ্টি স্থিতি অন্ত।
সবারে ঈশ্বর যিতো প্রভু ভগবন্ত॥ ১

The closing lines.—

হেন মনে সার করি গৃহ সুখ পরিহরি
শ্রবণ করিয়ো হরি নাম।
গুরু বাক্য মনে স্মরি কৃষ্ণরূপ ধ্যান করি
সততে ঘুষিয়ো রাম রাম॥ ২১৮৫

Colophon.—

হেন শিবসিংহ রাজা প্রমথ ঈশ্বরী।
মনুষ্য লোকত যেন শিব মহেশ্বরী॥
তাহান আদেশ মালা শিরোগত করি।
কবিরাজ চক্রবর্ত্তী মতি অনুসরি॥ ১০
পুরাণর শ্রেষ্ঠ ব্রহ্মবৈবর্ত্ত পুরাণ।
কৃষ্ণজন্ম খণ্ড তাতে পরম প্রধান॥
সাগর সঙ্কাশ আর গূঢ় অভিপ্রায়।
সারশেষে কোন নরে তার অর্থ পায়॥ ১১
তথাপিতো পদবন্ধে দেশভাষা ধরি।
মতি অনুসারে বিরচিলো যত্ন করি॥ ১২

Contents.—The author begins the book by saying how he came to write this book under orders of King Siva Sinha and his first Queen Pramatheswari. He then narrates the causes which led the God to incarnate himself as the son of Vasudeva and Daivaki and

describes the ceremonies to be performed on the day of Krisna's birth. The book goes on to relate the doings of Sree Krisna in his childhood and describes how he killed his maternal uncle Kansa Asura and went to Brindavana and amused himself there in the company of the milk-maids. These women in their former life were cursed by Angira, a Rishi. The puthi ends with some moral instructions to women and benedictions to King Siva Sinha and his Queen.

Owner.—Srijut Padma Kanta Barua, Mauzadar, Golaghat, has kindly made a gift of this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Brahma Vaivarta Purana is divided into four books (1) Ganesh Khanda, (2) Brahma Khanda, (3) Prakriti Khanda, and (4) Krisna-Janma Khanda.

No. 32.

Name.—Brittasur Badha.

Subject.—The fight between Indra and Brittasur and the death of the latter.

Authors.—Chandra Bharati and Datta Deva Goswami. The latter was the late Adhikar Goswami of the Auniati Sattra. Chandra Bharati was merely a literary title; the real name of the author was Haricharan. He was the eldest son of a Brahman called Dwaja, who was afterwards known as Ratna Pāthak for his interesting exposition of the Bhagawat in the temple of Madhaba at Hajo. Haricharan was a great Sanskrit scholar and could write Sanskrit verses. He wrote in the vernacular simply for the benefit of the women and the Sudras. He writes in one place of his writings:—

শ্লোক সংস্কৃতে আমি লিখিবাক ভাল জানি
তথাপি কৰিলো পদবন্ধ।
স্ত্রী শূদ্র আদি যত, জানোক পৰম তত্ত্ব,
শ্রৱণত মিলয় আনন্দ ॥

He was a prolific writer like Ramsaraswati and gained many literary distinctions from different sources. He was decorated with titles like Chandra Bharati, Ananta Kandali, Bhagawat Acharjya, etc. Many writers have confused him with Ramsaraswati which is evidently not warranted by facts. The following passage in his translation of Bhagawat, Book X, leaves no room for such doubts.

বহু পাঠক নাম পণ্ডিত পৰম।
ভাগৱত শাস্ত্রে যাৰ আছিল বিক্রম॥
শ্রীহৰিচৰণ নামে তাহান সন্ততি।
এতেকেসে ভৈলা নাম শ্রীচন্দ্রভাৰতী॥
তর্কত লভিলা নাম অনন্ত কন্দলী।
ভাগৱত আচার্য্য পদবী ভৈলা বলী॥

At one time of his life, he took his abode on a small hillock at North Gauhati just near the Inspection Bungalow there. The spot has been marked by a stone bearing the following inscription :—

শীতে তৰণি তাপেন গ্রীষ্মে লৌহিত্য বায়ুনা।
সুখদোঽখিল লোকানাং মণ্ডপঃ চন্দ্রভাৰতেঃ॥

The author translated the last part of Bhagawat Purana, Book X, into metrical Assamese and the five cantos of Ramayana, besides Brittasur Badha and other minor poems. He acknowledges to have made the translation of the Bhagawat at the instance of one Madhukar Dalai of Hajo, after the demise of Sankar Deva who translated the first part of Bhagawat, Book X.

Date.—He flourished in the Vaisnavite period of the Assamese literature. (1450-1600 A.D.)

Description.—This puthi is written on Sanchi bark, the size of which is $19\frac{1}{2} \times 6$ inches. There are 33 folios and each folio contains 13 lines of writings and there are 917 stanzas. The language is Assamese poetry. The copy of this puthi was made under orders of His Holiness the late Adhikar Goswami of Auniati Sattra by one Durgaram Das. The characters are of the Gargonya type. The last two chapters of this puthi were re-written by His Holiness Datta Deva, the late Adhikar Goswami of Auniati Sattra, as the original chapters by Chandra Bharati were found missing.

The opening lines.—

প্রণামো পৰম গুৰু হৰিৰ চৰণ।
যাৰ নাম স্মৰি তৰে দোষোৰ মৰণ॥
হৃদয়তে আছা যিতো জগত জীৱন
ভকত ৰৱদ পদ পঙ্কজ ৰঞ্জন॥

The closing lines.—

দীন দ্বিজদত্তে বোলে এহি মোর কাম।
সুখে দুখে মুখে সদা বৌক হরি নাম॥
সভাসদ লোক সবে মোক কৃপা করি।
পাতক ছাড়োক ডাকি বোলা হরি হরি॥

Contents.—This puthi describes the battle between Indra and Brittasur which ended in the defeat and death of the latter. The subject matter of this poem was taken from the Bhagawat Purana.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra gave this puthi as a loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This and the Ajamil Upakhyan by Sankara Deva (*vide* No. 1, Part I) form one bundle in the collection.

No. 33.

Name.—Byadha Charit.

Subject.—The story of how a cruel hunter became a pious man.

Author.—Ramasaraswati, the renowned author of the Assamese Mahabharata is the author of this small puthi. His one title was Bharat Chandra which was shortened to Chandra or Chandar in this book.

Date.—(*Vide* No. 12, Part I).

Description.—This is a small puthi in Assamese verse, having only 8 folios, each folio measuring $9\frac{1}{2} \times 4\frac{1}{2}$ inches. This copy was made in Saka 1820 on ordinary paper. The copy is full of spelling mistakes. There are 74 couplets in the puthi and each page contains 9 lines.

The opening lines.—

জয় জয় ভগবন্ত নিত্য নিরঞ্জন।
অনাদি অনন্ত ভকতর মহাধন॥
কৃপার সাগর কৃপারসে অনুপাম।
যাহার কৃপাত পূর্ণ হয়ে মনস্কাম॥

The closing lines.—

কহয় চন্দরে আত পরে নাই গতি।
রাম রাম বুলি তরি যায়োক সম্প্রতি॥
কহে রাম সরস্বতী এরি আন কাম।
পাতেক ছাড়োক ডাকি বোলা রাম রাম॥ ৭৪॥

Colophon.—

হেন জানি মনে কৃষ্ণৰ চৰণে
তৰিবাৰ কৰা কাম।
কহয় চন্দৰে শুনা নিৰন্তৰে
ডাকি বোলা ৰাম ৰাম॥

Contents.—A hunter used to earn his livelihood by killing wild birds and animals in the forest and by this he wellnigh denuded the forest of all the games. One day a deer fell into his trap and she sent forth a loud and piteous appeal to heaven lamenting the fate of her little suckling. The Father in heaven listened to her prayer and appeared before her in the guise of an old Brahman. The deer recognised Him and prayed for her deliverance but the Almighty Father explained to her that the mercy shown to her would mean an act of injustice to the hunter and so He can release her only temporarily giving her time to suckle her young ones if she would return again to the trap. She having consented was released and sent to suck her little ones. In the meantime the hunter appeared there and accused the old Brahman of the theft of his game. The Brahman told him that the deer would just return to the trap after feeding her suckling with her milk; this only enraged the hunter. After a while, the deer appeared there with her little ones as promised, to the great surprise of the hunter. This incident turned the man from a cruel hunter to a pious man.

Owner.—Srijut Pratap Narayan Chaudhury of Nalbari kindly made a gift of this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 34.

Name.—Chordhara Jhumura.

Subject.—A drama which represents how on a certain occasion Sree Krisna amused himself in the company of the milk-maids.

Author.—Madhav Dev (*vide* No. 7, Part I).

Date.—Not known.

Description.—This is a small puthi written in Assamese mixed with Brajabuli containing 4 leaves of Sanchi bark. Each of the leaves

measures 14 × 4½ inches and has 12 lines of writings on each side. It looks old.

The opening lines.—

যো লোকভাবোদ্ভবণায় চক্রী
চক্রে বতাবং বসুদেব গেহে।
গোপীজনানন্দকবো মুকুন্দ
পায়াৎ সবো যাদব বাজসিংহঃ॥

The closing lines.—

সকলো সংসাব ঘোব নিকাব তবব, ইহা জানি কৃষ্ণ চবণে শবণ সাব কবিয়ে নিবন্তবে হবি বোল হবি।

Colophon.—

শুনিয়ে তাপ তেজল যশোবা মাই।
কহয় মাধব গতি বাল কাণাই॥

Contents.—This religious drama represents how Sree Krisna was one day caught within the house of a milk-maid, and how he argued his innocence and outwitted the milk-maid.

Owner.—His Holiness the Auniati Adhikar Goswami gave this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 35.

Name.—Dak Bhanita.

Subject.—The aphorisms of Dāk Purusha.

Author.—The author of these sayings is Dāk Purusha, the Socrates of Assam. Col. P. R. T. Gurdon, C.S.I., I.A., the Honorary Director of Ethnography of Assam, in the preface to the 2nd edition of his "Some Assamese Proverbs" has recorded following opinion on Dāk :—

'A large number of the proverbs which appear in this collection are said to be the utterances of Dāk, who according to some was a man of humble extraction, being a member of the Kumar caste, who was born in the village of Lohi Dangara situated near the now ruined village of Mandia in the Barpeta Mauza. For this fact there is the authority of the "Dak Charitra in which occurs the line "লেহি ডঙ্গবা ডাকব গাওঁ" * * *

If the sayings of Dak are examined by any one who is acquainted with the Barpeta *patois*, I think he will be of the same opinion as myself that Dak's language has a distinct Barpeta ring about it."

Date.—The date of Dak has not yet been ascertained but from the quaint and archaic expressions extant in his sayings, there cannot be any doubt that he flourished at a time when the written literature of Assam scarcely took its birth.

Description.—This is a small puthi of only 10 folios written on ordinary paper of the size of $12 \times 4\frac{1}{4}$ inches. The puthi that has been collected is only a copy made in 1817 Saka and it abounds in orthographical mistakes. The aphorisms are in Assamese verses and they are not numbered.

The opening lines.—

কম্পা কাম্প জৰ মাথাৰ কেশ।
যিতো পুৰুষৰ লক্ষণ বিশেষ॥
সপ্তি নাতি তাস্তি মাত।
দীর্ঘ বাহু উজলা দাঁত॥

The closing lines.—

খাস্ত তিতা দাস্তে উদৰ ভৰি তিনি কোণ
চক্ষুপদি ভৰিত তেল।
বোলন্ত ডাকে সিদ্ধিৰ মেল॥

Contents.—The puthi begins with the good and bad points in a man and a woman and then it contains utterances full of wordly wisdom and practical knowledge about agriculture, etc.

Owner.—Srijut Pratap Narayan Chaudhury of Nalbari was the owner of this puthi and he has made a gift of it.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The copy described here is a very careless and incomplete one.

No. 36.

Name.—Damodar Charit.

Subject.—Biography of Damodar Deva.

Author.—Nilakantha Das.

Date.—Not known.

Description.—This puthi is written on Sanchi bark and contains 44 folios. The size of a folio is 16 × 4½ inches. The puthi is written in Assamese poetry. There are 9 lines on each page of a folio. The characters of the puthi are of the "Garhgonya" type. The copy was made by one Bisnuram Das Namlagowa in Saka 1815 by the order of late Adhikar of Auniati Sattra, Dattadeva Goswami. The puthi contains 716 verses and concludes with a Bhatima in praise of Damodar Deva from the pen of his famous disciple Bhatta Deva. The copy is in excellent style though not free from spelling mistakes.

The opening lines.—

বন্দে দামোদবং শান্তং কৰুণার্ণব বিগ্রহং।
যৎ কৃপালেশ মাত্রেন ভব বন্ধাদ্বিমুচ্যতে॥
জয় জগন্নাথ প্রভু জগতব ধাম।
যাব উদবত কবে জগতে বিশ্রাম॥
মায়াবলে নির্ম্মিয়া যতেক ভুতগণ।
তাত প্রবেশিলা অন্তর্য্যামী নাবায়ণ॥ ১

The closing lines.—

সুদৃঢ় বিশ্বাস কবি হয়া শুদ্ধ চিত্ত।
গুরু উপদেশ লৈয়া তবিয়ো কলিত॥
ভণে নীলকণ্ঠ দাস এড়ি আন কাম।
নিবন্তবে নবে ডাকি বোলা বাম বাম॥

Colophon.—

আনচিন্তা এড়ি তবি বাব কবা কাম।
নীলকণ্ঠ দাসে কহে বোলা বাম বাম॥

Contents.—The puthi first quotes the legend of "Hara Gauri Sambad" to the effect that once upon a time Brahma, Hari and Hara, assembled on the Manikuta Hill and discussed the welfare of mankind in this Kalijuga. Visnu asked Siva to take his birth as Sankara to propagate the religion of devotion, which could be practised even by the Sudras and the females. Brahma would accompany him as Madhab to assist him in his work and he himself would follow and take his birth as Damodara; then it describes the genealogy of Damodar Deva. Sankar was a friend of Damodar's father and when he learnt of Damodar's birth, he was very happy and exclaimed that the new born baby was the

incarnation of God himself and would be known in the world as Damodara. Then the puthi goes on to describe how he came to Barpeta and met Sankar there and how he became a spiritual guide and then how he went to Koch Bihar and was honoured by the Raja and died there. He was born in Saka 1410 and died in Saka 1520.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra is the owner of this puthi and his kindness has placed it in my collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi bears a close resemblance with the Biography of Damodar Deva by Ramrai Das, which has been published as "Gurulila." As the date of this puthi is not known it is difficult to say who borrowed from whom.

No. 37.

Name.—Data Karna.

Subject.—Karna's Charity.

Author.—Bisnuram Dwija is the author of this puthi; but he gives no information about himself.

Date.—Not known.

Description.—This is a small puthi of 10 folios, written on ordinary paper. The size of the puthi is 7 × 3 inches. Every page of the folios contains 7 lines. The stanzas are not numbered. The puthi is written in Assamese verse and the characters are the nice specimen of Kaithali type. The copy was made in 1790 Saka or 1868 A.D. and is full of spelling mistakes.

The opening lines.—

জয় জয় ভগবন্ত প্রভূ দেব হবি।
ভকতব ভয়হাবি অনন্ত মুবাবি॥
যাহাব কৃপাত হবে মনোবথ সিদ্ধি।
প্রণামোহো নাবায়ণ ভকতব নিধি॥

The closing lines.—

মই অধমব অক্ষবত শুদ্ধ নাই।
হেন জানি জ্ঞানবন্তে খেমিতে যুবাই॥

কহে দ্বিজ বিষ্ণুবামে এড়ি আন কাম।
পলাউক পাতক ডাকি বোলা বাম বাম ॥

Colophon.—

দ্বিজ বিষ্ণুবামে কহে ব্যাসব আদেশে।
কর্ণে কৃপা কৈলা প্রভু ব্রাহ্মণব বেশে ॥
মহাভাবতব পদ পবলোক ধাম।
পলাউক পাতক ডাকি বোলা বাম বাম ॥

Contents.—Karna, a hero in the Mahabharata, was nicknamed *Data Karna* on account of his great charity. One day Sree Krisna, with a view to test his charity appeared before him in the guise of an old Brahman and asked for the flesh of his son Brisaketu. Karna consulted his wife and agreed to kill his son and offer the flesh to the Brahman and the Brahman actually had the boy brought before him and killed, by his own parents and his flesh cooked and served before him. The Brahman told Karna to find out a boy from the village to partake of the food with them and Karna accordingly went out in search of a boy and found his son Brisaketu alive to his great joy and surprise. The God went away much pleased with Karna's charity. Karna's name became immortal for this.

Owner.—Srijut Pratap Chandra Chaudhury, the Mauzadar of Khata, presented this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is an episode from the Mahabharata. Karna was not only the greatest warrior of his time, but was a most famous character for his extraordinary charity.

No. 38.

Name.—Devajit.

Subject.—The conquest of Devas by Arjuna.

Author.—Madhav Kandali, who was the author of Assamese Ramayana and flourished in the pre-Vaisnavite age of the Assamese literature.

Date.—Not known.

Description.—This puthi is written on Sanchi leaves, the size of which is $15\frac{1}{4} \times 4\frac{3}{4}$ inches. It contains 50 folios and each page of the folio has 10 lines of writings. The language in which it is written is Assamese verse and the characters are of the Garhgonya type. There are 744

verses. This copy is a very recent one, as it was prepared in 1807 Saka or 1885 A.D. The puthi has a few spelling mistakes.

The opening lines.—

জয় জয় জগত পালক নাৰায়ণ।
ব্রহ্মা হৰে চিন্তে যাৰ অৰুণ চৰণ॥
জয় জয় জগত পালক ভগৱন্ত।
ব্রহ্মা হৰ অনন্তে নপাৱে যাৰ অন্ত॥

The closing lines.—

মোক নিন্দা নকৰিবা সভাসদ যত।
বিচাৰিয়া দেখিবাহা পদ্মপুৰাণত॥
মাধৱ কন্দলী কহে এড়া আন কাম।
পাতক ছাড়োক ডাকি বোলা ৰাম ৰাম॥

Contents.—Indra, the Lord of Heavens, wished to perform a Jajna and accordingly invited all the Gods including Brahma, Bishnu and Mahadeva. Narada, the divine musician, appeared there and advised him to invite Sree Krishna also. Indra haughtily refused to invite him and called him by many bad names. Narada then went to Dwaraka to inform Krisna of what took place in the court of Indra. Brahma, Bishnu and Mahadeva became angry with Indra for his haughty insolence and refused to attend the Jajna. Krishna also became furious. He remembered, that Indra had stolen the wife of his friend, the King of the Seas, at whose request, Krishna was living at Dwaraka, a city built in the midst of the Ocean. He then called Arjuna and persuaded him to fight with Indra. They both went to Heaven and appeared before Amrawati, the capital city of the Gods. Indra came forward to fight accompanied by all the host of Gods. But they were utterly defeated by Arjuna. Indra then got frightened and went to Mahadeva for his help. Mahadeva consented to fight with Arjuna. Accordingly, he appeared in the battle-field, but only to be defeated by Arjuna, who became invincible, inspired by Krishna. Indra then made a fresh attempt. But his second attempt also failed as completely as the first. Brahma then advised Indra to surrender to Krishna, who throughout the war acted as the charioteer of Arjuna. Indra did so and Krishna recovered the wife of his friend to whom he restored her. Indra now became penitent for acting against Krishna, who saved him many times from the hands of the Daityas. Having thus punished Indra, Krishna returned

to Dwaraka, leaving Arjuna near the Ganges. Shortly after the destruction of his family, he retired to his own residence in the Heaven called Baikuntha, without knowledge of the five Pandava brothers. They were mortified at his disappearance and searched after him in the forests. At last he and Mahadeva appeared on a certain hill before them. Arjuna entered in the body of Krishna, and the other four brothers in the body of Mahadeva and Draupadi in the body of Mahadeva's wife Parbati. Thus the Pandavas disappeared from the Earth.

Owner.—His Holiness the Adhikar Goswami of Auniati has made a loan of this puthi.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—The author acknowledges to have taken the subject matter of this puthi from Padma Purana.

No. 39.

Name.—Deo Buranji I.

Subject.—An account of the creation of certain heavenly beings

Author.—Not known.

Date.—Uncertain.

Description.—This puthi is written in Ahom characters and consists of 12 leaves of Sanchi bark all of uniform size measuring $17 \times 4\frac{1}{2}$ inches only. Each of the leaves contains 9 lines on each side, excepting the first which is written on one side only. This seems to be an old manuscript.

The opening lines.—

" Cang pha kap ta ru mung mun pha khan klang rao &c., &c."

The closing lines.—

" Mung cham ja he pha phi te jao khun mungai."

Contents.—This puthi gives an account of the creation of certain demi-gods and the assignment of their quarters.

Owner.—Srijut Kailash Chandra Sen of Cooch-Behar made a gift of this puthi to me.

Place of deposit.—The Library of the Kamarupa Anusandhan Samiti.

Remarks.—This puthi is in Ahom characters. Rai Sahib Golap Chandra Barua, the Assistant Inspector of Schools and the Ahom Scholar, has

kindly supplied the information contained in this puthi and the Amar described in No 2, part I. According to him both these puthis were compiled in the 26th year of the Ahom Tao Singa.

No. 40.

Name.—Deo Buranji II.

Subject.—An account of Lengdan's sending down Khun Lung and Khun Tai to the Earth.

Author.—Not mentioned.

Date.—Uncertain.

Description.—This puthi is written in Ahom characters on 8 folios of Sanchi barks, all of uniform size, measuring 13×4 inches only. Each of the folios contains 9 lines on each side. It looks very old.

The opening lines.—

" Pi nang Lengdan phrang mungphi ka ktang &c."

The closing lines.—

" Changtak paw chang khen seng mung."

Contents.—This puthi describes how Lengdan, the Lord of Heaven, held a council to send down some one of his family to rule over the Earth and how in consultation with other heavenly beings he decided to send down his grandsons Khun Lung and Khun Tai to the Earth.

Owner.—Babu Kailash Chandra Sen of Cooch-Behar presented this puthi.

Place of deposit.—Library of the K. A. Samiti.

Remarks.—*Vide* No. 39 of Part I.

No. 41.

Name.—Dharmar Git.

Subject.—A book of religious songs.

Author.—Aniruddha Das, who was a disciple of Gopal Ata and is reputed to be the founder of the Moamariya sect.

Date.—Not known ; but the author was a contemporary of Sankar Deva.

Description.—This is a manuscript puthi written on Sanchi bark, each leaf measuring $11\frac{1}{2} \times 3\frac{3}{4}$ inches. There are now 95 folios in the puthi. Some 8 folios at the beginning and several folios at the end, are

missing. The leaves of this puthi have ornamental borders of various designs. The whole puthi contains only songs. The language of the puthi is Assamese, but it has a large admixture of Brajabuli. The characters are only the poor specimen of the Garhgonya type. The puthi is, however, free from orthographical mistakes.

The opening lines.—

সুমবিয়া সদা মনে হুওছে প্রকাশ।
জানিলো ভকতি সম বলি নাই আব।
কালকো কর্ম্মকো গিলে আন কোন ছাব॥
কহে অনিকন্ধ দীন পবম পামব।
বিফুত ভকতি দেহ কবহো কাতব॥

The closing lines.—

বেদ শিবোবত্ন যাক প্রকাশয়
প্রেমব মুকতি বুলি।
ভক্ত সম্পাদিত হেন ঈশ্ববক
ভকতে দেখে সমুলি॥

Contents.—It contains several hundreds of religious songs about Radha and Krishna and some of the songs are of excellent composition and they show the author's high skill in the art of music.

Owner.—The late Keshab Kanta Sinha, the Raja of Rani, was the owner of this puthi. His son has kindly made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—These songs are mostly composed in imitation of the religious songs of Sankar Deva and Madhava Deva.

No. 42.

Name.—Dipika Chandra, *i.e.*, effulgent moon.

Subject.—It exposes the vices of the fallen Brahmans and tyrannical kings. The book is divided into several chapters designated as Kalas, *i.e.*, the phases of the moon.

Author.—Purushottam Gajapati. He has been described as the ruler of a country and the grandson of the brother of Sree Rama. It has been stated in the *puthi*, that Purushottam had the Sanskrit texts of this *puthi* culled from different Sastras by the aid of the pandits. For the reasons stated in the remarks it is presumed that though the original compilation

was made by Purushottam Gajapati, the Assamese translation of it was made by some anonymous writer.

Date.—If the above surmise is correct about the authorship of the book, it is not possible to fix the date of the translation with any degree of certainty. Please see the remarks for its approximate date.

Description.—This manuscript is in Sanchi bark and is written in Assamese verse. It measures 11 × 3 inches. There are 28 folios and each folio contains 8 lines of writings on each of its pages. A few folios have been slightly damaged. This is a careless copy, full of orthographical mistakes.

The opening lines.—

জয় জয় নমো হবি শিব নিবঞ্জণ।
ব্রজন পালন আদি দেব সংহাবণ॥
ব্রহ্মময় মূর্ত্তি পূর্ণ ক্ষয় নাহি যাব।
হেন সদাশিব পাবে কবো নমস্কাব॥

The closing lines.—

শুনা মহাজন সবে শাস্ত্রব সম্মত।
কহয় পুরুষোত্তমে শ্রীবাম ভকত॥
মোত পবে মূঢ় জন আন নাহি কেব।
নিজ দাস কবি মোক লোবা বাম দেব॥

Colophon.—

পুরুষোত্তম মোব গজপতি নাম।
বচিলো পয়াব ডাকি বোলা বাম বাম॥

Contents.—The book is divided into six chapters. The first chapter describes the hell; the second chapter describes the Chandra Bipras and Surjya Bipras; the third chapter lays down that Daibajnyas are equal to the Brahmans. The fourth chapter describes the Vaishnavas. The fifth chapter describes the kings, the defenders of faith and the sixth chapter describes the minor chiefs. There is a deliberate attempt on the part of the writer to establish the superiority of Vaishnavism over all other cults and to attack the Buddhism.

Owner.—Srijut Bharat Chandra Das of Barpeta has kindly made a gift of this *puthi* for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi was published for the first time by late Rai Madhab Chandra Bardoloi, Bahadur. Since the date of its publication, an interesting controversy is going on about the date and authorship of this book, but so far no satisfactory conclusions have been arrived at. All the critics appear to have started with the assumption that since the book is written in the Assamese language the author of the book must be a man born in Assam. But as the chronology of the Assam Kings does not furnish a name like Purushottam Gajapati, the critics have been obliged to take recourse to all sorts of surmises. But it is a well-known fact that there was a famous king called Purushottam Gajapati ruling in Orissa towards the end of 15th century and he was succeeded by his son Pratap Rudra, a devoted disciple of Chaitanya Deva, who did his utmost to drive away the remnants of Buddhism from his dominion as we learn from Sterling's Orissa. To escape Pratap Rudra's persecutions a large number of *Bauddhas* embraced Vaishnavism. According to the *Madla Panjis* of the Jagannath temple, Pratap Rudra having had no issue, was succeeded by his minister Gobinda Vidyadhara in 1541 A.D. We also know that Madhab Deva translated into Assamese verses, the compilation made by Purushottam Gajapati in Sanskrit and styled it Nama-Malika and he acknowledges to have done it at the request of Birupakhya Karji, the Chief Minister of the Koch king Lakshinarayan, the son of Naranarayana. We have it mentioned in the "সৎ সম্প্রদায় কথা" by Bhatta Deva that Sankar Deva brought the original compilation of "Nama-Malika" from Orissa when he visited that country. These two things taken together, force us to the conclusion that the Nama-Malika translated into Assamese verses by Madhab Deva, was the work of Purushottam Gajapati, the king of Orissa. Now like Nama-Malika, the Dipika Chandra was also originally a compilation in Sanskrit which was subsequently translated into Assamese.

"শিৱৰ বহস্ত সংহিতা যামল শ্লোক পঞ্চশত লৈলা ॥
আমি অল্পজন ইহাৰ অর্থক কেনমতে বিস্তাৰিবো।
তথাপিতো গুৰু কৃপা অনুসেশে শ্লোকৰ পদ কৰিবো ॥"

If Nama-Malika of Purushottam could find its way into Assam, it is only natural to suppose that the Dipika Chandra of the same author was also brought here by some persons visiting the sacred shrine of Jagannath. We learn from the Archæological Survey of Mayurbhunj Estate by Rai Sahib Nagendra Nath Vasu that there was a king in Orissa by the name

of Ram Chandra before Pratap Rudra but we have it on the authority of Mahamahopadhyaya Haraprasad Sastri that Purushottam Gajapati, the father of Pratap Rudra was the king of Orissa immediately before Pratap Rudra and so Ram Chandra must have held sway over Orissa before Purushottam. Further researches may put us in possession of facts leading to the establishment of the relationship between Ram Chandra and Purushottam as claimed in Dipika Chandra.

No. 43

Name.—Ghora Nidana.

Subject.—Horses, their diseases and treatment.

Author.—Not known.

Date.—Not known.

Description.—This puthi is written on country-made paper. There are 39 folios and its size is $10 \times 2\frac{1}{2}$ inches. Each page of the folio contains 7 lines of writings. The language is Assamese prose. The second folio is missing. Although the copy of the manuscript does not bear any date, it is clear from the look of the book and the palaeographic ground that the copy is very old. However it does not appear to be complete.

The opening lines.—

অথ ঘোড়াৰ লক্ষণ। টাঙ্গনৰ তিনি জাতি।
টাটুকীৰ তিনি জাতি। টাটুকীৰ বুকু বহল
ডিঙ্গি ডাঙৰ। তাজীৰ বুকু চেপ ডিঙ্গি সৰু
কিয় ভাল আচোৱাৰি হলে বিচাৰি পাব॥

The closing lines.—

জিঞ্জিনিয়া বাত হলে তিনি খোজ
মানক লাগি ঠেঙ্গ চোচোৱাই, যত
বাখৰ আছে মানে সবাকো লব আৰু
কলাখাৰ মাহডালি সহিতে বান্ধি খুৱাব, নাশ॥

সর্পৰ দাৰু। নীলকণ্ঠ, কনিবিহ
চালগোট আনা পাগ তোলা চুন
কল্পনাথ তিতা গুমুনি লতা আকে
মুখৰ শেপেৰে বটি দিবা।

Contents.—The puthi first gives the descriptions of several kinds of horses with their points and then gives their diseases and treatment.

Owner.—This puthi was bought from Srijut Dibakar Sarma of Nowgong, for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks—Nil.

No. 44.

Name.—Ghosa Ratna.

Subject.—A treatise on Vaisnavism based on numerous Sanskrit works on the subject.

Author.—Gopala Misra Kaviratna, was the founder of Ulubari and Khudiya Sattras in Kamrup. He was a disciple of Damodar Deva.

Date.—This book was probably written between 1558-1588 A.D.

Description.—The puthi is written on foolscap paper and contains 33 folios. Each folio measures $13\frac{1}{2} \times 4\frac{1}{2}$ inches and has 10 lines on each side. The puthi is written in Assamese verses and is held in high esteem by the Vaisnavas of Assam and more specially by the followers of Damodar Deva. There are 807 stanzas in the puthi.

The opening lines.—

জয় জয় কৃষ্ণ দামোদৰ, তুমি কল্পতৰু ভকতৰ
শৰণ পশিলো তযু পাদপদ্মে আমি।
হৃদয় কমলে পদ থৈৱো মোক দাস বুলি লিখি লৈৱো
সত্যে সত্যে মঞি তযু দাস ভৈলো স্বামী ॥ ১

The closing lines.—

শুনিয়োক ইতো সভাসদ বৈষ্ণৱ বর্ণন ইতো পদ
ইহাক চিন্তিলে পুৱিবে মনৰ কাম।
কহয় গোপাল মিশ্রে সাৰ তেৱেসে সংসাৰ হৈব পাৰ
সভাসদ লোকে ডাকি বোলা ৰাম ৰাম ॥ ৮০৭

Colophon.—

কহয় গোপাল মিশ্রে কৃষ্ণ হৰি ৰাম।
উচ্চ কৰি মুখ ভৰি বোলা ৰাম ৰাম ॥

Contents.—This is purely a religious book and contains in brief, everything that a man should know about the religion of devotion. The Gita

and Bhagawat are the two chief books from which this form of religion derives its authority and this puthi is based principally on those books and recounts the *nine* principal courses a man must undergo in order to become a member of this sect and describes the 9 forms of personal relationships with the God. The author then gives several prayers and describes the life of his spiritual guide Damodar Deva and mentions the names of many followers of Damodar Deva.

Owner.—This puthi has been lent by Srijut Krishna Kanta Adhikari, Kaviraj of Gauhati.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi has been published by Srijut Anandaram Bhattacharyya of Nowgong.

No. 45.

Name.—Gita.

Subject.—Sree Krisna's discourses to Arjuna on Karma, Bhakti and Jnana Jogas on the battle-field of Kurukshetra.

Author.—Govinda Misra, a contemporary of Bhatta Deva. He was a descendant of Pitambar Chakravarti, the well-known poet of the pre-Vaisnavite period. Pitambar's son Bhattanarain was a contemporary of Chandibara, the ancestor of Sankar Deva. Bhattanarain's son was Rama Misra and Rama Misra's son was Kalap Chandra who was the father of Tarapati and grand-father of Gobinda Misra, the author of this book who lived at village Bali.

Date.—Not known.

Description.—This puthi is written on British-made paper in Assamese verses. The puthi is illustrated in three places. Its size is 13 × 6 inches. It has altogether 194 folios, and 1,403 couplets. Each folio contains 8 lines on each side. Spelling mistakes are numerous. It was copied in 1800 Saka or 1878 A.D.

The opening lines.—

প্রথমে গুরুক নমস্কাৰ কৰ
শিৰ দিয়া চৰণত।
যাৰ উপদেশে জ্ঞানক প্রকাশে
গুচিলা অবিদ্যা যত॥

The closing lines.—

কহয় গুবিন্দ মিশ্রে শুনা সবে লোক।
অল্পমতি জানি নিন্দা নকবিবা মোক ॥
কিন্তু সবাহাতে মোৰ এগোটা গোচৰ।
জয় জয় ৰাম কৃষ্ণ ঘোষা নিবন্তৰ ॥

Colophon.—

কহয় গোবিন্দ মিশ্রে শুনা সর্ব্বেলোক।
ডাকি ৰাম কৃষ্ণ বোলা সংসাৰ ওচোক ॥

Contents.—This is a translation of the Srimad Bhagawat Gita in metrical Assamese and is avowedly based on the commentaries of Sankaracharjya, Ananda Giri, Sridhar Swami and Hanumanta. The translation not only follows faithfully the original text but also renders into Assamese the expositions of those renowned Commentators to elucidate the difficult passages of the text.

Owner.—The wife of late Syamlal Chaudhury, Tahsildar of Palasbari, kindly made a gift of this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi has been published by several publishers and is very popular with the reading public of Assam.

No. 46.

Name.—Gita Gobinda.

Subject.—The poetical rendering in Assamese, of Jayadeva's famous Sanskrit poem Gita Gobinda described in No. 16 in Part II.

Author.—Kaviraj Chakravartee. He was the Court Poet of King Rudra Sinha and was a writer of some eminence. He wrote several poems and songs, chief amongst which is Sankha-Chur Badha, written under the orders of Sivasinha's Queen Phuleswari, who was popularly known as "Bar Raja" (*vide* No. 31 of Part I).

Date.—This *puthi* was written under the orders of the Ahom King Rudra Sinha who reigned in Assam from 1696 A. D. to 1714 A. D., and so this *puthi* must have been written within this period.

Description.—This puthi is written on Sanchi bark and contains 62 folios. Each folio measures 16 × 4¾ inches. Each page of the folio contains 13 lines of writings. The puthi is profusely illustrated, so much

so that there is not a single page not illustrated with some paintings. These illustrations chiefly depict the scenes of amours of Radha and Krishna, but they are by no means the best specimens of Indian art. It must, however, be noted that these pictures in water colours, though some two hundred years old, have retained their brilliancy up to the present time. There are also some scenes representing the Court of Maharaja Rudra Sinha, but they bear no comparison with the court scenes of the Ahom kings painted in the Hastibidyarnaba described in No. 55, Part I. The puthi is in Assamese verse and retains the best specimens of Garhgonya characters. The Assamese translation is appended to the original Sanskrit of Jayadeva. The puthi, together with its illustrations, is in very good state of preservation and the copy is free from serious orthographical mistakes. There are 310 stanzas in the puthi.

The opening lines.—

জয় বৃন্দাবন চন্দ্র কৃষ্ণ ঘনশ্যাম।
জয় জগধাম মনোবথ পুর্ণকাম॥
বাধা মুখ পঙ্কজব যেহেন ভ্রমব।
যাব আজ্ঞা শিবে বহে ব্রহ্মা দুর্গা হব॥ ১॥

The closing lines.—

হেব নন্দ সুত, কি কৈবো বহুত,
তুমি মোব নিজ স্বামী।
তাবিয়োক হবি, কহো নিষ্ট কবি
শ্রবণে পশিলো আমি॥
ভনে দ্বিজ ববে শুনা সবে নবে
ছাড়া ভায ভূব কাম।
পলাউক পাতক লভিবা সুখক,
ডাকি বোলা বাম বাম॥ ৩১০

Colophon.—

ভনে কবি দ্বিজ ববে এড়া আন কাম।
সমস্ত সমাজে ডাকি বোলা বাম বাম॥

Contents.—The contents of the original Sanskrit poem by Jayadeva have been given in No. 16 of Part II. This Assamese translation closely follows the original.

Owner.—Srijut Dhareswar Barua of Rangia Tahsil kindly lent this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 47.

Name.—Gitar Bakala.

Subject.—Some religious songs.

Author.—Not known.

Date.—Not known.

Description.—The songs are written on a long strip of Sanchi bark, some 8 feet long and 6 inches broad folded into 12 folios in the shape of a small square booklet.

The opening lines.—

শ্রীৰাম নাম গুণযুক্ত সুখৈকধাম
ইক্ষাকু বংশ শিৰভূষণ ৰত্নদাম।
সিতামনঃ প্রবিলসৎ ভব চিত্রকামং
ৰক্ষ ৰক্ষয়োগ্নি পত্নমান ত্রিসেনমাম।

The closing lines.—

অগৰু চন্দন কুজীৰ কুজৰ উপৰে।
নানা আভৰণ দিলা কুজী ছেড়ীৰ তৰে॥
তুমি যেন আমাক সেৱা কৰিলা বিস্তৰ।
তোমাক সেৱা কৰি..... ॥

Contents.—Some of the songs are on Sree Chaitanya Deva of Bengal and some on Sree Krishna and some on Rama.

Owner.—His Holiness the Adhikar Goswami of Auniati Satra has kindly lent this MS. to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The ancient writings of Assam have been preserved mostly on oblong strips of Sanchi bark or country-made paper called *tulāpat* from the fact of that stuff's being made from *tulā, i.e.*, cotton. This book being in the Bakala form affords rather a curious specimen of the way of preserving ancient writings.

No. 48.

Name.—Gitar Puthi.

Subject.—A collection of religious songs.

Authors.—Kaviraj Chakravartee and several other persons ; the former was noticed in No. 46 of Part I.

Date.—These songs were composed in the reign of Rudra Sinha and Siva Sinha.

Description.—This puthi is written on Sanchi bark. The size of the puthi is 14½ × 3½ inches. There are 112 folios and each folio contains 9 lines of writings on each of its pages. The puthi is not complete as the last leaves are lost. The puthi contains numerous religious songs about Durga, Siva and Radha-Krishna. There are several songs composed by the Ahom Rajas Rudra Sinha and Siva Sinha in excellent Assamese.

The opening lines.—

রাগ মালচি।

পাৱ কৱ মোৱে শুনগো ভৱানি
কলি ভৱ সিন্ধু ঘোৱ।
বিধি আদিদেৱে তুৱা পদ সেৱে,
মহিমা নজানে তোৱ॥
ও বঙ্গা চৱণ কৱিতে সেৱন,
কি আছে শকতি মোৱ।
আগম পুৱাণে, শুনিছো শ্ৰৱণে,
তুমিসে মুকুতি ধাম॥

The closing lines.—

যেখন যায় গোপাল খেলাইতে,
স্বস্থ নাপাই চিতে
প্রাণ থাকে তাৱ ঠাই।
ঘৱ শৱ বশ হৱি
নাজানিবা প্রাণে যদি
দিনে দিনে যাহৱে হাৱাই॥

Contents.—It contains numerous religious songs composed by different poets flourishing in the reign of Rudra Sinha and Siva Sinha. There are several songs composed by Rudra Sinha and Siva Sinha themselves.

Owner.—His Holiness the Adhikar Goswami of Auniati Satra has kindly lent this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Some of these songs are the best specimens of the Assamese poetry of the Ahom period. The songs composed by Rudra Sinha and Siva Sinha would go to show that these kings were not unlettered as some people would suppose.

No. 49.

Name.—Gopal Ata Charit.

Subject.—The life of Gopal Ata of Bhawanipur.

Author.—Ramananda Das. Nothing is known about his life and other writings.

Date.—Not known.

Description.—The puthi is written on oblong strips of Sanchi bark in Assamese characters. The language is metrical Assamese. The puthi contains 40 folios only and each folio again contains 7 lines on each side. The size of the puthi is 11 X 3½ inches. It contains more than 250 couplets. There are a few orthographical mistakes. The copy was probably exposed to rain and some lines in the first and the last few pages are hardly legible.

The opening lines.—

জয় জয় কৃষ্ণ পরিপূর্ণ সনাতন।
নির্গুণ মুকতি.....নিরঞ্জন॥
অনাদি অনন্ত শুদ্ধ সত্বপরব্রহ্ম।
যার নিজ মায়া মতি করিয়াছে ভ্রম॥

The closing lines.—

ঠাকুরর বুদ্ধি সবে মনর আশয়।
শঙ্করক গুরু বুলি সমস্তে কহয়॥
কোনোজনে কাকো যদি গুরু বুলিছয়।
সি সবে শঙ্কর বিনে আন নকহয়॥
শুনিয়া ঠাকুর ভৈলা হরিষ মনত।
সমস্ত লোকর যেবে ভৈল সমনিত॥

Colophon.—

গোপালৰ চৰণ পঙ্কজ বেণু আশে।
কহয় মুকুথ মতি ৰামানন্দ দাসে॥

Contents.—At the time of Madhab Deva's death, Sreeram Ata was with him. Gopal Ata was then at Bhawanipur. When Madhab Deva died in Bihar, Sreeram came to Gopal Ata and conveyed to him the last words of his Guru. Madhab Deva advised the people to accept Gopal Ata as their Guru after his death. He also asked the Bhakatas to read his book, Nam Ghosa. Gopal Ata was deeply aggrieved at Madhab Deva's death and burst into tears. Gopal performed Madhab's Tithi and initiated disciples. He always remained at his own place, Bhawanipur, singing the glory of God with 12 other Bhakatas, whose names are given in the puthi. He went to see Sankar Deb's wife and his grandson Purushottam Thakur, who were then at Patbausi.

Owner.—The puthi has been made a gift of by Srijut Damodar Mahanta of Marangi Mauza, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 50.

Name.—Gopal Deva Charitra.

Subject.—The biography of Gopal Deva, the founder of the Kuruabahi Satra.

Author.—Ramananda Dwija.

Date.—Not known.

Description.—This puthi is written on Sanchi bark, and its size is 16 × 4½ inches. There are 104 folios in the puthi and 1,287 verses. Each page of the puthi contains 9 lines of writings. The language is Assamese poetry. The puthi is in good condition.

The opening lines.—

জয় জয় কৃষ্ণ ইষ্টদেৱ নাৰায়ণ।
প্ৰভু ভগৱন্ত পূৰ্ণব্ৰহ্ম সনাতন॥
মৎস্য কূৰ্ম্ম আদি যাৰ অংশ অৱতাৰ।
ব্ৰহ্মা মহেশাদি বহু বিভূতি যাহাৰ॥

The closing lines.—

বৈষ্ণবত প্রীতি, কৃষ্ণত ভকতি,
মুখে বাম কৃষ্ণ বাম।
সদা মোব হৌক, সমাজিক লোক,
ডাকি বোলা বাম বাম॥

Contents.—The puthi describes in detail how Gopal Deva founded the first Damodaria Satra in upper Assam. It gives a vivid description of the life and teachings of Gopal Deva, as well as those of his spiritual guide Damodar Deva.

Owner.—His Holiness the Adhikar Goswami of Auniati Satra has kindly lent this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 51.

Name.—Gu Karati and Brahma Karati.

Subject.—Some counteracting incantations.

Author.—Not known.

Date.—Uncertain.

Description.—This is a small puthi written in Assamese verse on country made paper and has 28 leaves in all. Some of the leaves measure $7 \times 2\frac{1}{2}$ inches and the rest are 6×2 inches in size. In some places the characters are almost effaced. From its appearance it appears to be a very old copy.

The opening lines.—

শ্রীকৃষ্ণায় নমো নমঃ। শ্রীধনন্তবিয়ে নমঃ।
আদি আজ্ঞা অনাদি আজ্ঞা।
একে ঠায়ে আহোঁ মই আদি নিবঞ্জন।
সৃষ্টি নাহিকে মোব নকবে শোভন।

The closing lines.—

ব্রহ্মা মহাদেবব আজ্ঞা পালোঁ।
কুমন্ত্র কুজ্ঞান কুকর্ম্ম হাবা মন্দ কবা বোগ ব্যাধি
চুন কবতি পড়ি সমস্তকে পানীকৃত্য কবোঁ।

Contents.—This puthi consists of three parts The first part is known as Gu Karati and it contains long incantations in verse. It is used in removing the evil effects of all the charms practised by agents who defy even the authority of the Vedas and Puranas.

The second part is known as Brahma Karati. This incantation is believed to be efficacious when the spell is cast by agents recognising the authority of Vedas and Puranas.

The third part contains an incantation, which when practised on a cane, leads the cane to find out a thief and the stolen properties. This is known as "Bet-mela" in Assam.

Owner.—Srijut Pratap Chandra Chaudhury of Nalbari has kindly made a gift of it.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are numerous manuscripts in Assam, containing mantras, some of which are as old as the Assamese language. Ancient Kamrupa is regarded as the land of mysticism and is supposed to have given birth to the Mantras or incantations.

No. 52.

Name.—Gunmala.

Subject.—Attributes of Visnu.

Author.—Sankar Deva (*vide* No. 1 of Part I).

Date.— Ditto.

Description.—This is a small puthi written on Sanchi bark, the size of which is $9\frac{1}{2} \times 2\frac{3}{4}$ inches. There are 17 folios in all and each folio contains 9 lines on each side. The copy looks old and was made in 1731 Saka or 1809 A. D. There are 376 stanzas. The puthi is written in Kaithali characters and is free from orthographical mistakes.

The opening lines.—

নমো নাৰায়ণ সংসাৰ কাৰণ ॥
ভকত তাৰণ তোমাৰ চৰণ ॥ ১
তুমি নিৰঞ্জন দানৱ গঞ্জন ॥
পাতেক ভঞ্জন গোপীকা ৰঞ্জন ॥ ২

The closing lines.—

জানিয়া সম্প্ৰতি কৰি থিৰ মতি।
অগতিৰ গতি ভজা যদুপতি ॥ ৩৭৫

মাধৱৰ নাম ধৰি অনুপাম।
এড়ি আন কাম বোলা ৰাম ৰাম॥ ৩৭৬

Colophon—

কৃষ্ণৰ কিঙ্কৰে ৰচিলা শঙ্কৰে।
হৰি হৰি নৰে বোলা নিৰন্তৰে॥

Contents.—The puthi contains a short account of the life of Sree Krisna as described in the Book X of Bhagawat Purana. This is a very popular poem with the Mahapurusiya Bhakats who keep it by heart and chant it every morning after bath.

Owner.—Srijut Pratap Narayan Chaudhury, Mauzadar of Khata, has made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 53.

Name.—Guru Charitra.

Subject.—A short account of Sankar Deva's life.

Author.—Damodar Das.

Date.—Not known.

Description.—The original of this puthi was written on Sanchi bark and it is in the possession of Srijut Hem Chandra Goswami. A copy of it has been made and kept in this collection. The puthi is in Assamese verse and there are 121 stanzas.

The opening lines.—

ঘোষা। ৰাম চৰণে ধৰোঁ।
স্বামী আমি যেন তৰোঁ॥

পদ। শ্রীশঙ্কৰৰ লগে ব্রাহ্মণ ভকত।
পৰম আনন্দ কথা শুনা সমাজত॥
প্রথমে দামোদৰ গোপাল বলোৰাম।
পৰমানন্দ ভাগৱত ভট্টাচার্য্য নাম॥

The closing lines.—

মহাপুৰুষৰ ধৰ্ম্ম অনেকে ধৰিল।
ৰাম কৃষ্ণ নাম স্মৰি দুৰ্গতি তৰিল॥

হেন জানি লোকসব এবি আন কাম।
পাতক ছাড়োক ডাকি বোলা বাম বাম॥ ১২১

Colophon.—

দামোদব দাসবো দাসবো তাব দাস।
বাম বাম ঘুষি চিন্তা ভয় কবা নাশ॥

Contents.—The puthi begins with a list of 140 persons who were colleagues of Sankar Deva in the propagation of Vaisnavism in Assam. Then it describes his education and marriage. It tells us how he received a great shock at the death of his first wife and went on a pilgrimage and lived for three months at Jagannath. He travelled for twelve years throughout the whole of India visiting all the important shrines and met with Chaitanya. On his return home in Bardowa, he married again and constructed a big tank called "Akasi Ganga." Soon after this, hostilities broke out between the Kacharis and the Ahoms and one night the Kacharis attacked his native village at Bardowa. Sankar crossed the Brahmaputra and lived at Belaguri for some time where he met with Madhab, who though a Sakta became his most devout disciple. In connection with capturing of elephants for the Royal stud, the Ahom king got enraged against Sankar Deva and ordered his arrest, whereupon Sankar fled to Barpeta, which then formed a part of the Koch dominion. He met with Narayan Thakur in Barpeta, who became his staunch adherent afterwards. Before he was there for long he went on a pilgrimage again and on his return he was summoned by Naranarayan, the Koch king, to answer some charges made against him by his opponents and Sankar Deva met all those charges to the satisfaction of the King by quoting chapters and verses from the Sastras. Naranarayan was much impressed with the personality of Sankar Deva and asked Sankar to initiate him into his religion. As it was against the principle of Sankar Deva to become a religious preceptor to a Raja, a female and a Brahman, he declined to initiate Naranarayan. The latter having persisted in it, Sankar told the Raja that he would initiate him on the day following but he died on the same very night. His son Ramananda performed his funeral rites. Madhab Deva was then at Ganak Kuchi in Barpeta. Ramananda came there and conveyed to Madhab the last words of Sankar Deva. After Sankar's death, Madhab became the head of the sect.

Owner.—Srijut Hem Chandra Goswami, Extra Assistant Commissioner.

Place of deposit.—A transcribed copy of this puthi has been kept in the library of the K. A. Samiti.

Remarks.—Nil.

No. 54.

Name.—Hara Gauri Sambad.

Subject.—A dialogue between Hara and his consort Gauri on religion and religious places.

Author.—Not known.

Date.—Uncertain.

Description.—The puthi is written on Sanchi bark and its size is 13 × 4 inches. There are 67 folios in the puthi and each page contains 9 lines of writings. The puthi contains the Sanskrit text and a translation in Assamese prose.

The opening lines.—

ভগবান সর্ব্বধর্ম্মজ্ঞো চন্দ্রাহিকৃত শেংবঃ।
ব্রহ্মক্ষেত্রভিধাং ধর্ম্ম শুদ্রস্তাপি প্রকীর্ত্তিম ॥
নির্ণীতং লক্ষণং তেষাং যথানুক্রম যোগতঃ।
ব্রহ্মচর্য্যে তথা গার্হ্যে বানপ্রস্থাশ্রমে বিভো ॥

The closing lines.—

কথা। মহাদেবে বোলে পার্ব্বতি দশ বৎসব
বাজা হব * * বাজ্য পালিব
পাচে পবঢ়ং হব। পবঢ়ং স্থাপিত
মন্দ বাজা হব। পঞ্চ গজ * * হব।
ইতি হবগৌবী সংবাদে কামরূপ নির্ণয় পঞ্চবিংশোধ্যায়ঃ ॥

Colophon.—

ইতি শ্রীহবগৌবী সংবাদে কামরূপ
নবকায়ো নাম ষষ্ঠ পটলঃ ॥

Contents.—The puthi begins with a description of different *pithas* or shrines in India and then gives the ancient geographical divisions. It then mentions the ancient kings of Assam. It goes on to describe how this country was cursed by Bashistha and mentions when it will be free from that curse. It then gives an account of the Brahmans who came into this country first.

Owner.—This *puthi* was bought for the collection from Srijut Someswar Barua of Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Like Yogini Tantra and Kalika Puran, this *puthi* contains many references to ancient Assam and so it is considered to be a valuable book.

No. 55.

Name.—Hastividyarnaba.

Subject.—A descriptive account of elephants, their diseases and treatment.

Author.—Sukumar Barkath. Nothing more is known about him.

Painters.—Dilbar and Dosai. Nothing more is known about them.

Date.—The puthi was written and illustrated by the order of the Ahom King Siva Sinha and his queen Ambika Debi, in Saka 1656, or 1734 A.D. Siva Sinha reigned from 1714 to 1744 A.D., and so this *puthi* was written in the twentieth year of his reign.

Description.—The puthi is written on oblong strips of Sanchi bark of the size of $26'' \times 6\frac{3}{4}''$. Originally the puthi contained 193 folios but now there remain only 135 folios, the other folios must have been stolen by some one, for the sake of the illustrations. The folios are profusely illustrated with illuminated paintings of superior skill and workmanship, representing various types of elephants and scenes from the Ahom Royal Court. Some of the pictures are of great artistic and historic value, as they depict how the Ahom Kings used to hold their Courts and how the game of falconry was played in the presence of the Kings and how an Ahom King rode an elephant in a procession. The pictures are in water colours and a large number of them are gold-plated; they have beautifully preserved their colours and the lustre of the gold, in spite of age and rough handling. Each side of a folio contains 10 lines of writings but the folios with illustrations, contains only a few lines of writings. The language of the puthi is Assamese prose, and the characters are of the ornamental *Kaithali* type. The puthi is singularly free from orthographical mistakes. Some of the folios have been damaged and their borders have been torn on account of rough handling; the puthi looks much older than its age.

The opening lines.—

পর্ব্বতৰ পৰা ওলাই আহি সোনৰ সৰ পহত্র পানিৰ মুখত কটালি থালেহি। সেই পহৰে পৰা কতো দিন থাকি দতাল মাখুন্দি ছটা হাতি হৈ হাবিত বন পচলা খাই ফুৰে, সকল জুৰিএ গুঁজবি ফুৰে। তাৰে পৰা অনেক লাখ বিলাখ হাতি হল।

The closing lines.—

নদী পাৰ হোৱা বাঘৰ মাংস গুটি পিত লব, মতা ভালুকৰ মাংস গুটি পিত লব, চিকা মাৰি লব, জি হস্তিৰ বলিয়া লেতেৰা গন্ধাই সেই বলিয়া লব, সমস্তকে মিসলাই বাটি লব, জেতিয়া হস্তি জুঙ্কাবলৈ নিএ এই ঔষধ কপালত ঘঁসিব। গন্ধ মাত্রতে হস্তি পলাই। আকে মঙ্গলবাৰে দেওবাৰে হস্তিৰ খিন কুম্ভত ঘঁসিলে কুম্ভ পুৰ হয়।

Colophon.—

গম্ভীৰ ধীৰ ধার্ম্মিক সকলৰ মধ্যত শ্রেষ্ঠতৰ সোমাৰ পীঠৰ ইশ্বৰ শ্রীযুত শ্রীমন্ত শিবসিংহ নাম জি মহাৰাজা আৰু তানে মহিষি শ্রীশ্রী অম্বিকা নামে মহাদেবী সেই দুই জনাৰ আজ্ঞা বহুমালাক শিবত ধৰি সুকুমাৰ বৰকাথে এই হস্তিবিদ্যার্ণৰ সাৰ সংগ্রহক বচিলে। শক ১৬৫৬ আতে চিত্র কৰিবলৈ আজ্ঞা কৰিলে দিলৰৰ দোষায় দুই লিখকক।

Contents.—The puthi deals with different types of elephants up to the folio No. 163 and from folio No. 164 to the end it deals with the diseases of elephants and their treatment. It begins with an account of the origin of the puthi and then goes on to describe the four classes of elephants (1) tuskers, (2) elephants with one tusk, (3) elephants without tusks and (4) female elephants with their peculiar traits and characteristics and their good and bad points, according to Ahom, Hindu and Mussalman writers. It contains elaborate instructions, about how an elephant should be tamed, trained and its vices corrected and also how it can be made to follow its master like a dog. There are various other interesting items in the puthi such as how the Ahom Kings employed their elephants during a war and how the age of an elephant can be ascertained from its height. The part of the *puthi* which deals with the treatment of diseases, contains several *mantras* in the Ahom language, besides numerous recipes. There is a reference in the puthi to the "Kamandakiya Nitisar."

Owner.—The owner of the puthi is Srijut Lokeswar Burha Gohain of Jorhat. He has kindly lent this puthi.

Place of deposit.—The puthi has been kept in my personal custody owing to its unique value.

Remarks.—During the Ahom Rule there was a special department for the control and management of elephants of the State, presided over by an officer called the Hati Barua. This puthi was specially compiled for the use and benefit of that officer.

No. 56.

Name.—Hari Vamsa.

Subject.—An account of Sree Krisna and his doings.

Author.—Kabi Sekhar Bidya Chandra Bhattacharyya Agamacharyya. Nothing more is known about this author except that he flourished during the reign of the Ahom King Rajeswar Sinha.

Date.—The Ahom King Rajeswar Sinha ruled from 1751 to 1769 A.D., and so the puthi must have been written about this time.

Description.—This is a big puthi written on Sanchi barks, the size of which is $18\frac{1}{2} \times 5\frac{1}{2}$ inches. There are 100 folios and each page of a folio contains 9 to 10 lines of writings. The puthi has 1,030 stanzas and the copy was prepared in 1738 Saka or 1816 A.D. The puthi is in very good condition though some of the leaves have been slightly damaged on account of rough handling. The language of the puthi is Assamese verse.

The opening lines.—

জয় জয় জগত জনক জনার্দ্দন।
সজ্জন রঞ্জন ভক্ত ভয় বিভঞ্জন॥
প্রণামোহো অনাদি ঈশ্বর ভগবন্ত।
যার পদতলে ধ্বজ স্বরূপে অনন্ত॥

The closing lines.—

ঘন ক্ষীর চিনি মিশ্র বর্ত্তমানি কল।
স্বাদুবর ক্ষুধাদুর ভুঞ্জিবাক চল॥
শ্রীকবিশেখর ভট্টাচার্য্য নিগদতি।
ডাকি বোলা রাধা কৃষ্ণ হরি রঘুপতি॥

Colophon —

শুনা সভাসদ পদ তেজি আন কাম।
আগম আচার্য্যো ভনে বোলা রাম রাম॥

Contents.—This puthi is the Assamese translation of the Sanskrit Hari Vamsa by Vyasa. The puthi begins with the usual salutations to God and

then goes on to acknowledge the patronage of the Princess Premada, wife of the Prince Charu Sinha, son of King Rajeswar Sinha. He then gives an account of Sree Krisna's birth and his doings in Gakula.

Owner.—Srijut Sarbananda Kakati of Pakamura, Jorhat, lent this to the collection.

Place of deposit.—The puthi has been taken back by the son of the owner.

Remarks.—There are two other puthis of the same name in the collection but they are works of different writers.

No. 57.

Name.—Hari Vamsa.

Subject.—Sree Krisna's birth.

Author.—Bhabananda Dwija. Nothing more is known about him, except that his father's name was Sivananda.

Date.—Not known.

Description.—This puthi is written on Sanchi bark. Each folio measures 18 × 5¾ inches, and contains 12 lines of writings on each of its sides. There are altogether 82 folios but the verses have been left unnumbered. The language of the puthi is Assamese poetry. Although this copy was made in 1712 Saka the puthi is in tolerably fair condition.

The opening lines.—

প্রণামোহো নাৰায়ণ ব্রহ্ম নিৰাকাৰ।
সত্ব ৰজ তম তিনি গুণৰ বিস্তাৰ॥
ব্রহ্মা বিষ্ণু মহেশ্বৰে মায়া নাহি বুজে।
কপিল লোমষ ব্যাসে যাৰ পদ পূজে॥

The closing lines.—

নানা কথা নানা ধর্ম্ম এহি সব অংশ।
পূণ্যার্থীৰ পূণ্য হয়ে শুনি হৰিবংশ॥
মনোহৰ শ্লোক ভাঙ্গি ৰচি পদ বন্ধে।
শিবানন্দ সুত কহে দীন ভবানন্দে॥

Contents.—Same as in No. 56, Part I.

Owner.—Srijut Girijanath Phukan of Nowgong was the owner of this puthi and it was bought from him for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 58.

Name.—Hari Vamsa.

Subject.—It gives an account of the death of Narakasur and the taking away by force by Sree Krisna the divine flower-plant called "Parijat" from Indra.

Author.—Gopal Charan Dwija. He was a famous scholar of his time and also a writer of some eminence ; he flourished at the time of Koch King Raghudeva. He kept a *tol* at Barnagar, which attracted distinguished scholars like Bhatta Deva. He translated Bhagawat Puran into Assamese verses.

Date.—1558 A.D. (?)

Description.—The puthi is written on Sanchi bark, the size of which is $15\frac{1}{4} \times 4\frac{1}{8}$ inches. It contains only 61 folios, each of which contains 8 lines of writings on each side. The copy is an incomplete one and it contains 775 stanzas. It is in good condition. The language in which it is written is Assamese verse. It has numerous spelling mistakes.

The opening lines.—

জয় জয় যদুকুল কমল ভাস্কব।
দ্বিজকুল পয়োনিধি বৃষ্ণি শশংব॥
সজল জলদ শশংব কলেবব।
জয়তি জয়তি কৃষ্ণ প্রভু পীতাংব॥

Closing lines.—

কৃষ্ণব সদয় জানি ব্রহ্মা মহাদেব।
দণ্ডবতে গোবিন্দক কবিলেক সেব॥
ইন্দ্র আগ ভৈল ভয়ে শবীব কম্পয়।
কৃষ্ণব ইঙ্গিত পাই হাঁসে যদুচয়॥ ৭৭৫
তাত পবে শচী সমে দেব অখণ্ডল।
দণ্ডবতে নমি কৃষ্ণ চবণ যুগল॥
স্তুতি আবম্ভিলা নেত্রে পবে • • •।
• • • • • •॥

Colophon.—

গোপাল গুকব পাবে প্রণমিয়া মনে।
বলদেব বাক্য শিবে ধবিয়া যতনে॥
ইষ্ট কৃষ্ণ দেবতাব অকণ চবণে।
পদচয় ভনে দ্বিজ গোপাল চবণে॥

Contents.—The puthi describes how Sree Krisna fought with Narakasur, the King of Pragjyotisha and put Bhagadutta his son on the throne, after having slain Naraka in the battle. It then goes on to relate how Sree Krisna defeated Indra, the Lord of Gods, in a battle and took away "Parijat," the "flower of paradise" with a view to make it a present to his beloved wife Satyabhama. The puthi is not complete.

Owner.—His Holiness the Adhikar Goswami of Auniati has kindly lent this copy to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Though this puthi has been styled as Harivamsa, it is not the exact translation of the Sanskrit original. The author has admitted it in the following lines :—

একে হৰিবংশ কথা অতি সুচবিত।
তাতে শ্রীভাগবত কবিবো মিশ্রিত॥
শ্রীবিষ্ণু পুৰাণকো কবিবো জড়িত।
তিনি মিলি হৈব আতি স্বাদ বিপৰীত॥

No. 59.

Name.—Haris Chandra Upakhyan.

Subject.—The story of Raja Haris Chandra as related in Markandeya Purana.

Author.—Sankara Deva (*vide* No. 1, Part I).

Date.— Ditto.

Description.—This puthi is written on *Sauchi pat.* There are 35 folios and each folio contains 14 to 16 lines on each of its pages. The language of the puthi is metrical Assamese and its size is 12 × 4½ inches. This copy was made in Saka 1746 or 1824 A. D. The writings are full of orthographical mistakes and the characters do not conform to any of the well-known types. It contains 618 stanzas.

The opening lines.—

নমো নাৰায়ণ নিৰঞ্জন জগজীব।
পুৰাণ পুৰুষ হৃষিকেশ সদাশিব॥
দানব দলন দামোদৰ আদি দেব।
দণ্ডৱতে পৰি কেশৱক কৰো সেব॥

The closing lines.—

হেন জানি সবে, পণ্ডিত মণ্ডলি,
মনত হয়া সন্তোষ।
হৰিক স্মৰণে, খণ্ডোক এথনে,
বঢ়া টুটা যত দোষ॥
ঘোৰ আতি বক, শৰালিৰ যুক্ত,
কথা ভৈলা সমাপতি।
সমজ্যায়ে ঢাকি, হৰি বোলা ডাকি,
সুখে সাধিয়োক গতি॥ ৬১৮

Contents.—Haris Chandra was a King of Ajodhya. He was a very pious and accomplished king; Saibya was his wife and Rohitaswa was his son. He performed the Rajasuya Jajna under the guidance of his *purohit* Basistha, but he refused to follow the usual procedure of worshipping Gonesha, before Hari. The Jajna was therefore performed without the worship of Gonesha for which Gonesha became very angry and Biswamitra was also much displeased with Haris Chandra and they caused all sorts of miseries to him. He not only lost his kingdom but had also to sell his wife and only child Rohitaswa and eventually had to accept services under a sweeper. At last, he was however saved from all the miseries and obtained permission to go bodily to the heaven with his family and subjects.

Owner.—Srijut Anadar Mahanta of Barpeta was the owner of this puthi. It was purchased from him for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi is supposed to be the earliest work of Sankar Deva. The writer asks for indulgence of the readers on the ground that his writings are the writings of a mere child. He also gives the genealogy of his family in this puthi.

There is another copy of this puthi in the collection, procured on loan from Srijut Chandra Kanta Adhikar Goswami of Kamalabari. Though the author is the same the number of verses differ, this copy having 736 stanzas against 618 in the other.

No. 60.

Name.—Hitopadesha.

Subject.—A book of good counsels.

Author.—Ram Misra. He belongs to Parasar Gotra and his residence was at Michaigaon. He acted as a priest at the temple built by Bhadra

Sen Phukan and dedicated it to Hari. He acknowledges to have written this book on the advice of Bhadra Sen Phukan of Neog Phukan family whose daughter was married by the Ahom King Garhgonya Raja.

Date.—It was written most probably during the reign of Garhgonya Raja (1539-1552 A.D.).

Description.—This puthi is written on Sanchi bark, the size of which is 16×4 inches. There are 103 folios. But some of the folios are lost. Each folio has 8 to 10 lines of writings on each side. The puthi is written in metrical Assamese with quotations of Sanskrit *slokas* here and there. The number of verses found are 1,435. The puthi is in a damaged condition owing to exposures to rain and smoke. The puthi is in an incomplete state, some of its folios at the end having been lost.

The opening lines.—

জয় জয় জগত কাৰণ দেৱহৰি।
নানা কাৰ্য্য সাধা নানা ৰূপে অৱতৰি॥
জয় জয় সুদ্ধ বুদ্ধ মোক্ষ ফলেৱৰ।
চিত্ত বুদ্ধি * * * * সি জিৱৰ॥

The closing lines.—

মিত্র সকলৰ লাভ সুহৃদ সবৰ ভেদ
সংগ্রাম সন্ধিৰ অর্থ জত।
পড়িলে শুনিলে আৰ সমস্তে বুঝয় সবে
বাঢ়ে ভক্তি কৃষ্ণ চৰণত॥ ১৪৩৫
জাৰে তত্ত্ব নজানয় তাৰে মোহ নছাড়য়
* * * *

Colophon.—

পৰাসৰ গোত্রে জাত ৰাম মিশ্র নামে খ্যাত
মিচৈ গ্রামে জাহাৰ বসতি।
ফুকনৰ আজ্ঞা পাই হিত উপদেশ চাই
হিৰচিলা পদ যথা মতি॥

Contents.—It being an Assamese translation of the Sanskrit Hitopadesha by Visnu Sarma, the contents are the same as described in No. 25, Part II.

Owner.—Srijut Bhadra Krishna Goswami of Bar-Elengi kindly lent this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 61.

Name.—Hitopadesha.

Subject.—A book of good counsels.

Author.—Raghudeva Goswami, the late Adhikar of Jakhalabandha Sattra in Nowgong.

Date.—1880-1886 A.D.

Description.—This puthi is written on country-made paper in Assamese verses, with Bamunia characters. There are 149 folios, measuring 14 × 5 inches. Some pages have 11 lines of writings and others 6 or 7 lines. The puthi has been somewhat damaged near the margin by white-ants.

The opening lines.—

জয় জয় কৃষ্ণ মোর পতিত পাবন।
যাহাক ভজিলে হই বাঞ্ছিত পুরণ॥
পতিত পাবন হরি কৃপার সাগর।
একবার কৃপা করা প্রভু গদাধর॥

The closing lines.—

হৃদিত থাকিয়া মোক যিমতে দেখাইল।
সেই মতে উপপুরাণ সমাপতি ভৈল॥
হেন জানি সব লোকে বোলা হরি রাম।
গোঁসাই রঘুদেবে ভনে বোলা কৃষ্ণনাম॥

Contents.—For contents see the notices of Hitopadesha by Visnu Sarma described in No. 25, Part II.

Owner.—Srijut Jagat Chandra Goswami of Nowgong has kindly presented this puthi to the collection.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—Nil.

No. 62.

Name.—Jamagita.

Subject.—A description of the Hells and their inmates.

Author.—Kalidas. It is interesting to note that there was a poet in Assam, who assumed the name of the greatest Sanskrit poet of India.

There however does not appear to be any resemblance between them except in their names.

Date.—Not known.

Description.—This is a puthi of 12 folios, written on ordinary paper. The size of the *puthi* is 12 × 4 inches and each page of the folio contains 9 lines of writings. The copy was made in Saka 1820 and is not a careful one.

The opening lines.—

প্রথমে বন্দিবো গুরু পিতার চরণ ।
যাত হস্তে হৈলা কুল সবে আচরণ ॥
শিক্ষা দীক্ষা গুরু বন্দো মুক্তির কারণ ।
যাহার কৃপাত লোকে পারে পরিত্রাণ ॥

The closing lines.—

ইহাক জানিয়া নরে হৈবা সাবধান ।
গুরুপদে ভাবিয়োক হরিত শরণ ॥
তেবেসে তরিবা ঘোর যমর নগরি ।
বিষ্ণু দুতে নিয়া যাই বৈকুণ্ঠ নগরি ॥
আক জানি নরলোকে এড়া আন কাম ।
নিরন্তরে নরে ডাকি বোলা রাম রাম ॥

Colophon.—

কহে কবি কালিদাস বন্দিয়া শ্রীহরি ।
হরি নাম লৈয়া যাই বৈকুণ্ঠ নগরি ॥

Contents.—According to this puthi there are four gates to the Hell. Men who are virtuous enter the Capital of Jama by the Eastern, Western and Northern gates, but those who are vicious enter by the Southern gate. Then the puthi goes on to describe what are vices and what are virtues and what rewards and punishments are awarded for what actions.

Owner.—Srijut Pratap Narayan Chaudhury, the Mauzadar of Khata, has presented this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi is apparently the Assamese translation of the Sanskrit "Jama Gita."

No. 63.

Name.—Janma Jatra.

Subject.—A dramatic representation of the birth of Sri Krishna and of the events immediately before and after it.

Author.—Gopala. There are several Gopalas to be found in the ancient Vaisnavite literature of Assam. It is not certain which Gopal was the author of this little drama. The fact that he was a disciple of Madhav Deva leads to the supposition that he may be Gopal Ata of Bhawanipur, the founder of the Kāla Sanhati in Assam.

Date.—Not known.

Description.—This puthi is written in Brajabuli, on Sanchi bark and contains 7 folios only. Each of the folios measures $14 \times 4\frac{1}{2}$ inches and contains 12 lines on each side. It looks very old.

The opening lines.—

আহে সামাজিক লোক, যোহি পৰম পুৰুষ পুৰুষোত্তম, যাহেৰ কটাক্ষে সৃষ্টিস্থিতি হৈতেছে।

The closing lines.—

মাধৱৰ পাদ পদ্মবিনে।
ধৰিয়া গোপাল দীনে ভনে॥

Colophon.—

কঙ্কণ কেয়ুৰ মুকুতা হাৰ লুলে।
গতি গোবিন্দ মেৰি গোপাল বলে॥

Contents.—This is an old Assamese drama which begins with the marriage of Vasudeva and Daivaki and ends with the birth of Sri Krishna and it represents also the events immediately following his birth.

Owner.—His Holiness the Auniati Adhikar Goswami gave this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nothing can be traced except the name, regarding the dramatist. This much is certain that he was a disciple of Madhav Deva.

No. 64.

Name.—Jarjara Mantra and Birah-jara mantra.

Subject.—Mantras for curing fever and driving away the evil spirits known as Birahs.

Author.—Not known.

Date.—Not known.

Description.—This puthi is written in Assamese verses on Sanchi bark and contains 28 folios. Each folio measures $6\frac{1}{2} \times 2$ inches and has on each side 5 lines of writings. It is complete in two parts. The first part contains certain incantations and mystic syllables to be chanted over a person suffering from fever. The second part contains a long verse of incantations to be repeated in exercising a "Birah." From the appearance, style and composition, the puthi appears to be very old.

The opening lines.—

আসনতে বহি ব্রহ্মা দেবে করে মন।
তেতিক্ষনে স্রজিলা মনুষ্য দেব গণ॥
সবাকো স্রজিয়া ব্রহ্মা গুণে মনে মন।
অবক স্রজিবাব ব্রহ্মাব ভৈলা মন॥

The closing lines.—

তুষ্ট ভৈলা ধনেশ্বরে বুলিলা বচন।
সমস্তে জানিবা মায়া হৌক উপসন॥

Contents.—The puthi describes how different kinds of fever and the evil spirits called Birahs originated in this world. The first part tells us how the fevers were created by the Brahma out of his breath and how they came to reside in the weapon of Mahadeva, the God of Destruction. The second part tells us that the Birahs were created out of the dust sticking to the veil of Parbati, the spouse of the God of Destruction. It is said that the mere utterance of the names of Mahadeva and Brahma is sufficient to drive away these evil spirits from the persons possessed by them.

Owner.—Srijut Pratap Narayan Chaudhury kindly gave this puthi as a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 65.

Name.—Jaya Deva Kabya.

Subject.—An account of the love and merriment of Sri Krishna with Radha and other milkmaids of Brindabana.

Author.—Ramsaraswati, the well-known translator of the Assamese Mahabharat (*vide* No. 12, Part I).

Date.—He wrote this book in Cooch-Bihar, when Naranarayan was on the throne of the Koch kingdom, whose reign extended from 1541 to 1584 A.D.

Description.—The manuscript is written on Sanchi bark in Assamese verses. It contains 35 folios, each of which contains 8 lines of writings on each of its sides. It measures 12½ × 3 inches. The copy looks to be an old one, the first few leaves being slightly torn. There are some orthographical mistakes in it.

The opening lines.—

নমো নাৰায়ণ ভৱ বিনাশন।
ব্রহ্মা হৰে চিন্তে যাৰ অৰুণ চৰণ ॥
প্রণামো গোপাল নিৰাকাৰ শিব সান্ত।
গোপী জন বল্লভ প্রণামো লক্ষ্মী কান্ত ॥

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The closing lines.—

গোপীগণ পাইলা আসি কৃষ্ণৰ সঙ্গতি।
এহি মানে পদ জয়দেৱ সমাপতি ॥
সুনিয়োক সভাসদ এৰি আন কাম।
কহে ৰামসৰস্বতী বোলা ৰাম ৰাম ॥

Colophon.—

সুনিয়োক সভাসদ গতি গোবিন্দৰ পদ
শ্রৱণতে ভুকুতি মুকুতি।
যিতো শুনে এক মনে, কৃষ্ণত ভকতি হৰে
কহে বিপ্র ৰাম সৰস্বতী ॥ ৩৪২

Contents.—For the contents of this puthi, please see the description of the original book in No. 16 of Part II.

Owner.—Srijut Rupram Sarma of Golaghat presented this copy to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This puthi is a translation into Assamese poetry of Jaya Deva's Gita Govinda. This was the first work of Ramasaraswati. He mentions in this puthi that he first wrote this book and then Goshajatra of Vana Parba and then other Parbas of Mahabharat, *e.g.*, Udjyoga Parba and Bhisma Parva, etc. He also mentions here that Sukladhwaja, the brother of Naranarayan, prepared a learned commentary of Gita Govinda and he based his translation on that commentary. He writes as follows :

জয়দেব নাম কাব্য বিৰচিলো সাৰ।
শুক্লধ্বজ ৰাজা টীকা কৰিলন্ত যাৰ॥
* * * * *
নৰনাৰায়ণ নৃপতিৰ প্ৰাণ ভাই।
মহাৰাজ শুক্লধ্বজ যাৰ সম নাই॥
তাহান টীকাক জিজ্ঞাসিয়ো বুদ্ধগণে।
যদি অৰ্থ নাপাই নিন্দিবা মোক মনে॥

No. 66.

Name.—Jyotisha Churamani.

Subject.—Arithmetic and land-surveying.

Author.—The author of this puthi was one Churamani, who wrote it expressedly for the benefit of his own students.

Date.—The date is not certain. It mentions Bakul Kayastha, the famous Arithmetician, who wrote his book on Arithmetic in 1356 Saka and so it must be of a later date. It has again the following line :—

বিৰাহী শকত কিছু আছিলেক ছাত্ৰ।

which means there were some students in his school in Saka ending in 82, and so it must be a Saka like 1382 or 1482.

Description.—The puthi is written on country-made paper and its size is $10\frac{1}{4} \times 4\frac{1}{2}$ inches. There are 32 folios in all but the folios Nos. 30 and 31 are missing in the copy described here. Every folio contains 11 lines on a page. The language is Assamese verse and there are 347 stanzas in the puthi. The copy looks considerably old and it is fairly accurate.

The opening lines.—

জয় জয় অনাদি ঈশ্বৰ ভগৱন্ত।
জয় জয় ব্ৰহ্মা বিষ্ণু মহেশে সেবন্ত॥
হেনয় কৃষ্ণক কবি প্ৰণতি সৰ্ব্বথা।
বিৰচিলা চুড়ামণি কিতাপৰ কথা॥

The closing lines.—

চাৰি শত দিয়া তাৰ হৰিবাহা ভাগ।
যত পূৰা মাটি লাগে তাতে পাইবা লাগ॥
পূৰা নহয় যদি যোড়শে সুপুৰিবা।
যদি পূৰা হয় তাক যোড়শে পুৰিবা॥

আঙ্গুল পিয়লে জানা হৈয়ো এক মত।
কিতাপত চায়া আৰ বুজিয়োক তত্ত্ব॥

Colophon.—

জৌতীৰ যে আক, চূড়ামণি কহে,
বালক সবক প্রতি।
কায়স্থ সকলে, নিন্দা নকৰিবা
মহামূঢ় অল্পমতি॥

Contents.—The puthi first teaches the notation and numeration and the Four Rules simple and mixed. It gives a large number of examples to work out besides their answers. It then lays down the rules how to survey and calculate the areas of lands of different shapes giving appropriate examples to work out.

Owner.—Srijut Madhusudhan Das of Sualkuchi was the owner of this puthi and he kindly made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Please see the remarks under Kitabata Manjari described in No. 79, Part I.

No. 67.

Name.—Kālidaman.

Subject.—A drama representing the subjugation of Kāli Nāga.

Author.—Sankar Deva (*vide* No. 1 of Part I).

Date.—Ditto.

Description.—This puthi is written in Assamese verses with an admixture of Brajabuli on Sanchi bark, and contains 10 leaves. Each of the leaves measures 14 × 4½ inches, and contains on each side 12 lines. It appears to be old.

The opening lines.—

মেঘশ্যামলমূর্ত্তিমায়তমহাবাহ্বোমহোকস্থলং।
স্বাৰক্তায়তকঞ্জলোচনযুগং পীতাম্বৰং সুন্দৰং॥
মুক্তাহীৰকহেমহাৰবলয়ালঙ্কাৰকান্তি দ্যুতিং।
কৃষ্ণং শাৰদসান্দ্রচন্দ্র সদৃশং হৃৎ পঙ্কজেহং ভজে॥

The closing lines.—

দেৱকি উপৰি বাজা মাধৱ ধৰমকি উপৰি নাম।
কোটি কল্পক পাতক নাশক ডাকি বোলহ ৰাম ৰাম॥

Colophon.—

পবিয়ে হবিক আগু কক্ষ পবণাম।
কহত শঙ্কবে গতি গোবিন্দ নাম॥

Contents.—The puthi represents dramatically the events how Kāli Nāga, the king of the snakes, was subjugated and driven away to the lake called Ramanaka, by Sri Krishna.

Owner.—Auniati Adhikar Goswami has kindly given this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Sankar Deva may be regarded as the father of the Assamese dramatic literature. He wrote six dramas. The object of these dramas was mainly to impress on the mind of the people the wonderful deeds of Sri Krishna, as described in the Bhagavat, the principal book of Vaisnava cult.

"Kāli Daman" was composed at the request of Ram Ray, Sankar Deva's brother.

No. 68.

Name.—Keli Gopála or Rāsa Krirā.

Subject.—A drama representing the amorous scenes of Krishna with the milk-maids of Brindabana.

Author.—Sankar Deva (*vide* No. 1 of Part I).

Date.—Ditto.

Description.—The puthi is written in Assamese verses mixed with Brajabuli and it contains 15 leaves in all. Each of the leaves measures $14 \times 4\frac{1}{2}$ inches and contains 12 lines on each side. It appears to be old.

The opening lines.—

শবচ্ছশাঙ্কবকোমলাসু নিশাসুপশ্যন্ সহ গোপিকাভিঃ।
চকাব কেলিং কলগীতনৃত্যৈ সগোপ মূর্ত্তিঃ জয়তিহ কৃষ্ণঃ॥

The closing lines.—

পদ্মামোদন সুন্দবেন্দু জলিত প্রায় প্রকাশ প্রভো।
ভোগব্যাল কলাবলেপ পবমাকেনামৃতং দেহি ভো॥

Contents.—This drama depicts the scenes how on one moonlit Autumn night Sri Krishna drew all the Gopis of Gakula by the sweet tunes of his flute to the beautiful forest of Brindabana and passed the whole night there in amusement.

Owner.—His Holiness the Auniati Adhikar Goswami gave this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This drama is also based on the 10th book of Bhagawat.

No. 69.

Name.—Kalki Purana (illustrated).

Subject.—This is the translation of the Sanskrit Kalki Purana, dealing with the tenth incarnation of Visnu, which is to take place at the end of Kali Yuga.

Author.—Ghanashyam Khārghariya Phukan. He was born at Jorhat in 1795 A.D. His father was Haliram Barkakati and mother Radhika. He had uncommonly a big head for which he was nicknamed as "Lathau." He was a famous Sanskrit scholar and was made a Changkakati by the Ahom King and then became the Kharghariya Phukan which was a military office of high distinction. He suffered great privations during the Burmese invasion and when the British occupied the country he was made the Criminal Seristadar at Dibrugarh and subsequently was made a Munsiff. He was a famous man of his time. He died in 1880 A.D.

Date.—1795-1880 A.D.

Description.—This big and copiously illustrated puthi is written on large oblong strips of Sanchi bark in metrical Assamese. It contains 164 folios and each folio contains on each side from 9 to 11 lines of writings besides the illustrations. The number of stanzas are above 1,343. The copy is an incomplete one. The coloured illustrations extend up to 118 folios. The rest have no illustrations. The size of the puthi is 20½ × 6 inches.

The opening lines.—

জয় জয় আদি ব্রহ্ম দেব নাৰায়ণ।
যাহাৰ কটাক্ষে হৰে উৎপত্তি মৰণ॥
হেন ভগৱন্ত পাৱে পশিলো শৰণ।
কৃপা দৃষ্টি চাহি মোক কৰিয়ো ৰক্ষণ॥

The closing lines.—

সুস্থ হৈয়া সতী তুতি কৰয় কণ্ডীক।
তুষ্ট হোৱা প্ৰাণনাথ প্ৰণামো তোমাক॥ ১৩৪৩॥

ময়ুৰৰ কণ্ঠ সম শৰীৰ তোমাৰ ।
হেন তুমি প্ৰাণনা ... ... ॥

Colophon.—

কহে ঘনশ্যাম দাসে হৰি পদে আশ ।
বোলা বাম বাম হৌক বৈকুণ্ঠত বাস ॥

Contents.—The puthi begins with a description of people of Kali Yuga and how degenerate and irreligious they are under the influence of Kali. Visnu, having been informed of this by Brahma, promises to take his birth as Kalki in the house of Visnu Jasa and Sumati, a couple of pious Brahmins. He will marry Padmavati, the daughter of Brihadratha, the King of Ceylon. He will ride a snow-white pony and will put to his sword all the *Mlecchas* of the world and will establish true religion and order.

Owner.—Srijut Gadadhar Phukan of Jorhat has kindly lent this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is one of the few illuminated manuscripts in the collection. The illustrations are generally artistic.

No. 70.

Name.—Kāmaratna Tantra.

Subject.—An Assamese translation of the Sanskrit Kāmaratna Tantra, a dialogue between Siva and Parvati about the proper time for collection of medicinal plants and their use, etc.

Author.—Gorakhnath is mentioned as the author of the original puthi but who rendered it into Assamese is not known.

Date.—The date of the translation is not known.

Description.—The original puthi was written on Sanchi bark and had 23 folios. The puthi was copied for the collection in a bound book of half foolscap size. The language of the puthi is Assamese prose, and it is appended with the mantras in Sanskrit and Assamese. There are also several diagrams of the Jantras in this puthi. The whole puthi covered 49 pages of the book in which it was copied. The original puthi looked very old and was found to contain many spelling mistakes.

The opening lines.—

শ্রীকৃষ্ণায় নমঃ। অথ শিব পার্ব্বতী সংবাদ। একদিনা পার্ব্বতীয়ে শঙ্করত সুধন্ত প্রভু কামৰর তন্ত্র মোত কহা। শঙ্করে কহন্ত জানা পার্ব্বতী বশ, আকর্ষণ, বিদ্বেষণ, স্তম্ভন, মাৰণ, সান্তিপুষ্টি, আদি কবি এই কর্ম্ম সকল যে কালত যে নিয়মে কবিব তাহাক কহোঁ।

The closing lines.—

অথ সর্ব্ব জন্তু বিষ নিবাবণ। কবচাব মূল, গুটী, সেত সবিয়হ বাটি দিলে গুচে।
ইতি শ্রীগোবখ নাথ সিদ্ধ বিবচিতং কামৰর তন্ত্রে ত্রয়োদশ উপদেশ সমাপ্ত॥

Contents.—The *puthi* describes how by incantations and other methods a man can be subdued, attracted, made hostile, paralysed, killed, freed from evils, excited and so on. It gives the methods to be adopted for the performance of the above acts in the form of medicines, *mantras* and *jantras*.

Owner.—The original *puthi* is with Srijut Tripureswar Goswami of North Gauhati and a copy of it was made for the collection.

Place of deposit.—The copy is in the library of the K. A. Samiti.

Remarks.—It is one of the books selected by the Assam Government to be copied and published, an English translation being given side by side with the text. It has been printed at the Assam Government Press, Shillong.

No. 71.

Name.—Kānkhowā.

Subject.—An Assamese lullaby.

Author.—Shridhara Kandali.

Date.—Not known.

Description.—This is a small *puthi* written on ordinary paper of the size of 12 × 4 inches. There are only 5 folios and each folio contains 9 lines on each of its sides. The copy is a very careless one and contains lots of orthographical mistakes. This is perhaps the longest of all the nursery rhymes in the Assamese language.

The opening lines.—

ঘুমতি যাওবে ওবে কাণাই
হবে কাণ খোৱা আসে।
সকলো শিশুবে কাণ খাই খাই
আসয় তোমাব পাশে॥

The closing lines.—

শ্রীধব কন্দলী, কহে কৃষ্ণ কেলি,
কৃষ্ণত ভকতি কাম।
কৃষ্ণত ভকতি, মিলোক মুকুতি,
ডাকি বোলা বাম বাম॥

Colophon.—

মিচাসে বুলিয়া মুখে তন দিয়া
কৃষ্ণক সাবতি ধবি।
শ্রীধব কন্দলী কহে কৃষ্ণ কেলি
ডাকি বোলা হবি হবি॥

Contents.—The author has taken Krisna and his mother Jashoda as the subject of his lullaby and Jashoda lulled Sri Krishna to sleep by singing the advent of a demon called Kānkhowā, the Eater of Ears. Sri Krishna retorted by saying that he never heard of this Kankhowā in any of his incarnations and his mother had to confess that she was only trying to lull him to sleep by mentioning the name of such a fearful demon.

Owner.—Srijut Pratap Narayan Chaudhury, Mauzadar of Khata, has kindly made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This poem is got by heart by most of the Assamese mothers and they actually sing it as a lullaby even now. There are many songs of this nature in the Assamese language and some of them represent the earliest specimen of the Assamese lyrical poetry.

No. 72.

Name.—Kamsa Badh (drama).

Subject.—A dramatic representation of the defeat and death of Kamsa caused by Sri Krishna.

Author.—Ram Charan Thakur, the son of Ramdas who married the sister of Madhab Deva and through whose instrumentality, Madhab Deva became a disciple of Sankar Deva. He wrote a detailed Biography of Sankar Deva and translated into metrical Assamese the Sanskrit book Bhakti Ratnakar by Sankar Deva described in No. 8 of Part II.

Date.—Exact date is not known but his writings would come in the Vaisnavite period of the Assamese literature (1540-1600 A. D.).

Description.—This *puthi* is written in Assamese mixed with Brajabuli, on Sanchi bark, and contains 18 leaves in all. Each of the leaves measures

$12 \times 3\frac{1}{4}$ inches and has 9 lines of writtings on each of its sides, excepting the first and the last which contain only 9 lines on one side of the folio. It appears old.

The opening lines.—

গোবিন্দ কৃষ্ণ গৰুড়ধ্বজ ৰাম ৰাম
ৰাম ত্রিবিক্রম নৃসিংহ মহাৰবাহ।
যজ্ঞেশ চক্রধৰ সাৰঙ্গপাণি নাৰায়ণায়
বৃহতে নমো নমস্তে॥

The closing lines.—

হৰি বিনে দেৱ নাহি নাহি আন।
শাস্ত্র বিচাৰি দেখু পৰমান॥

Colophon.—

ঠমকে চলয় ছুহোঁ অৰুণ চৰণ।
একপে ৰহোক ৰাম চৰণত মন॥

Contents.—This *puthi* represents how Sri Krishna and Balaram were invited to Mathura by Kamsa with the intention of killing them in a wrestling match between them and his wrestlers and how they killed those wrestlers and Kamsa in a duel and set their parents, Basudeva and Daivaki free, who were put in irons by Kamsa since the time of their marriage.

Owner.—The *puthi* was presented by Srijut Dharmeswar Ray of Barpeta.

Place of deposit.—The library of K. A. Samiti.

Remarks.—Nil.

No. 73.

Name.—Kathā Bhagawata.

Subject.—Translation of Srimad Bhagawata, one of the 18 Puranas, into Assamese prose.

Author.—Bhatta Deva. His real name was Baikuntha Nath Kaviratna Bhagawata Bhattacharjya. He was born in Bheragaon in Barpeta about the year 1558 A. D., and died probably in 1638 A. D. His father was Purusottam Kavi, Saraswati, a distinguished Vedantic scholar of his time, and Tara Devi was his mother. He was the father of the Assamese prose and he translated whole of Bhagawata Puran and Gita in simple Assamese prose three hundred years ago. He was the most devoted disciple of Damodar Deva and succeeded the latter as the Adhikar of Patbausi

Sattra and also founded the Biah Kuchi Sattra. He was the greatest Sanskrit scholar of his time and has left a Sanskrit work called "Bhakti-viveka" on Vaisnavism, besides several other minor works in Assamese prose and poetry.

Date.—This work was begun in 1593 A. D., and finished in 1597 A.D.

Description.—The *puthi* is written on oblong strips of Sanchi bark, the size of which is $21 \times 7\frac{3}{4}$ inches. There are 172 folios in the *puthi* and each folio contains 14 to 18 lines on a page. The *puthi* contains all the twelve books of Bhagawata in Assamese prose in one volume which is rarely to be met with. It is to be regretted that the first 17 folios of the *puthi* have been partially demaged by rats. The characters of the *puthi* are of the Lahkari type and the copy was made in Saka 1728 or A.D. 1806. The puthi is comparatively free from orthographical mistakes.

The opening lines.—

জয় জয় শ্রীকৃষ্ণ-বিষ্ণো দৈবকী-নন্দন পৰমানন্দ গোবিন্দ যো জগতক ঈশ্বৰ পুৰোষোত্তম সকল লোকক কৃপায়ে অৱতবি বহুবিধ লীলা কয়ল।

The closing lines.—

যাতো তোমাৰ চৰণত শৰণ পশিছো দীনক উপেক্ষা নকৰিবা। যাতো তুমি দীনদয়াল, অনাথৰ বন্ধু পতিত পাৱন, এতেকে আপোনাৰ নামক সম্বল কৰি মোক উদ্ধাৰ কৰা। সামাজিক সবো উচ্চ কৰি হৰি বোল হৰি।

Colophon.—

শ্রীভাগৱত কথায়াং কবিৱৰ কৃতায়াং প্রথমস্কন্ধে প্রথমোঽধ্যায়।

Contents.—It is one of the 18 Puranas and it preaches religion of devotion or Bhakti. The whole work consists of 12 books with 335 chapters. The original author of this book, Vedavyasa, wrote numerous books on Hindu religion but it is said that his mind did not find rest till he wrote this book on devotion. Vyasa Deva wrote it and taught it to his son Sukadeva, who published it to the world.

The first part of the book opens with an account how this book came to be known by the people. It is said that one day Suta, the great expounder of Puranas, went to the forest of Naimisa where Saunaka and other Rishis were engaged in a holy Jajna. The Rishis requested Suta to explain to them the book on Bhakti, which was explained to Raja Parikshita on the eve of his death by Sukadeva, whereupon Suta explained to them the whole of Bhagawata. Then it goes on to describe all the incarnations

of Visnu with their necessitating causes and the state of religious life in India after Shri Krisna's departure from this world. After the Pandavas obtained their salvation, Parikshita became the Emperor of India and he was greatly annoyed with the misdeeds of Kali and punished him severely. He ruled his country well but one day when he was out on hunting, he became very thirsty and asked a Brahman in meditation for water. The Brahman did not answer and Parikshit in a fit of temper, encircled the Brahman's neck with a dead snake. The Brahman's son, seeing his father thus insulted, cursed Parikshit that he would meet with his death in seven days' time from the effect of snake bite. Parikshit retired from the world and lived on the bank of the holy Ganges, expecting death at every moment while Suka Deva explained to him the teachings of Bhagawata. This closes the First Book.

The Second Book describes Parikshit's renunciation of the world and the doings of Shri Krisna and preaches the transitoriness of worldly pleasures and possessions and explains that the highest bliss is the communion with the Supreme God. It then describes what distinguishes Bhagawat from all other Puranas and this brings the Second Book to its close.

The Third Book teaches how this manifested world is created by God; how it is upheld and will be withheld. It concludes with an account of Kapila's life and teachings as embodied in his Sankhya Philosophy.

The Fourth Book begins with an account of Manu and then goes on to relate the *jajna* performed by Daksha and his destruction by Siva and then describes at length the stories about Dhruba, Bena, Prithu and concludes with the story of Purandara.

The Fifth Book gives the account of Priyabrata, Agnidruva, Navi, Risava, Bharata, Jarabharat, and describes the Meru and geographical divisions of the Earth into seven *dwipas* and the hells.

The Sixth Book deals with the story of Ajamil and furnishes an account of Chitraketu, the death of Britrasur and describes the daughters of Daksha Prajapati.

The Seventh Book gives an account of Hiranya Kashipu and his son Prahrada and it describes how Prahrada could not be dissuaded from the worship of Hari though his father subjected him to all sorts of cruelties. Then it describes the Sannyasa and Garhastha Ashramas and the religion for ordinary men.

The Eighth Book deals with the divisions of time according to the Hindu chronology such as Manwantaras and Kalpas, and then describes

the story of Grāha and Gajendra, the churning of the Ocean and the fight between the Gods and the Asuras for the nectar that was produced by churning and then it gives an account of the enchantment of Hara by Kamadeva and Bali's great Jajna.

The Ninth Book begins with an account of the Solar and Lunar dynasties and then gives the stories of Ambarisha, Harish Chandra, Bhagirath, Nimi and Dusmanta.

The Tenth Book contains a full and vivid account of the life and doings of Shri Krisna, from his birth to death. This is the most interesting of all the books of Bhagawata containing the essence of the doctrine of devotion.

The Eleventh Book explains what the true salvation is and then gives an account of Nimi and nine other devotees. Then it gives the dialogue between Shri Krisna and Uddhaba on the religion and describes the benefits of good company and the four Ashramas—Brahmacharyya, Garhastha, Banaprastha and Sannyasa.

The Twelfth Book describes how the supreme knowledge of Brahma can be obtained. Then it gives an account of the Kings of Magadha and makes certain predictions about the future and then concludes with a description of Janmejaya's Sarpa Jajna.

Owner.—His Holiness the Adhikar Goswami of Garamur Sattra has kindly lent this *puthi*.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—This translation was made by Bhatta Deva at the request of his spiritual guide Damodar Deva. This *puthi* has not been published yet.

No. 74.

Name.—Kathā Ghosa.

Subject.—It is a gloss in Assamese prose on Madhab Deva's Nām Ghosa.

Author.—The name of the author is not known.

Date.—Not known.

Description.—This *puthi* is written on Sanchi bark and its size is 12 × 3½ inches. There are 25 folios and each page of a folio contains 11 lines of writings. This copy was made in Saka 1637. The language of the *puthi* is Assamese prose.

The opening lines.—

শ্রীকৃষ্ণে আপুনাৰ নিজমূর্ত্তি মহেশক বন্দিলা। কেনেহু আপনি নিজে ব্রহ্ম হুয়া মূর্ত্তিক নমিলে এই কথা হৰিহৰ সম্বাদত আছে তাৰ পদ আনি প্রথম কৰ্ত্তত কৈছে। তাক আনি শ্রীমাধৱদেৱে ঘোষা কৰিলন্ত।

The closing lines.—

মৃত্যুৰ মুখত পৰি নভজে হৰিক।
সিতো অধমৰ জীৱনত ধিক ধিক॥
নৱতনু পায়া হৰি নভজে যি নৰে।
সংসাৰৰ অনন্ত যোনীত ভ্রমি মৰে॥
দুর্ল্লভ শৰীৰ পায়া বিষ্ণু নভজিয়া।
দুর্ঘোৰ সংসাৱে সিতো চেতন মজিয়া॥

Contents.—The puthi quotes the texts from the Namghosa of Madhab Deva and explains and illustrates them by the help of the Sanskrit religious books.

Owner.—Srijut Anadar Mahanta of Barpeta has sold this *puthi* to the collection.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—Nil.

No. 75.

Name.—Kathā Ramayan.

Subject.—Translation of the Sanskrit Epic Ramayan into Assamese prose.

Author.—Raghunath, the son of Krisnanath and grandson of Harikrisna of Dayang Sattra. He was 6th in descent from Satananda, *alias* Bar Bhakat, a disciple of Sankar Deva. Besides this prose work, he has left a poetical work styled Satrunjaya which describes the victorious deeds of Bali, the Monkey King of Kiskindhya.

Date.—Satrunjaya was written in 1658 A.D., and so this book also might have been written about that time.

Description.—This puthi is written on Sanchi bark and contains 103 folios. The number of lines are not uniform. Some of the pages contain 14 lines whereas others contain only 9 lines or so. The language of the

puthi is Assamese prose. The size is 15 × 4 inches. The first folio is missing. The writings are generally free from orthographical mistakes. The *puthi* does not bear any date but it must have been copied long ago, as it looks very old.

The opening lines.—

আমাব ইতো অনুচিত কর্ম্ম জানি নিন্দা নুবুলি কৃপাসে উচিত হই। পুনু শ্রীবাম চবণত মোব কোটি প্রণাম, হে প্রভু বাম তুমি পুর্ণ কাম কোটি ব্রহ্মাণ্ডব কাবণ, নিবঞ্জন নিবাকাব, যাক বেদান্তেয়ো প্রত্যক্ষে কৈতে নপাবিল কিন্তু অন্বয় ব্যতিবেকেবে নানা উপমাবে নির্দ্দেশ কবিহে তোমাক কহিছে।

The closing lines.—

তুমিয়ো দীনবন্ধু কৃপা সিন্ধু পতিত পাবন, সর্ব্বজ্ঞ ইহাক জানি কাতব কবিছো, মোব মন্দ বুদ্ধি দূব কবি নিজ দাস কবি লৈয়ো। এতেকে কৃতার্থ হওবা। হে সভাসদ ওহি শ্রীবামব কথা সমস্তে ধর্ম্মতে গবিষ্ঠ। আক এক চিত্তে যি জনে পান কবে সংসাব তবিবে ই কি বিচিত্র। বংশকো উদ্ধাব কবি পবম্পদ পাই, এতেকে ইহাক সদা শ্রবণ কীর্ত্তন কবি উচ্চ কবি হবি বোল হবি।

Contents.—This *puthi* contains only the translation of the first four cantos of Ramayana, *i.e.*, Adi, Ajodhya, Aranya and Kiskindhya. Subjects treated in these cantos are too well-known to require their mention here.

Owner.—The owner of this *puthi* Srijut Bhima Kanta Mahanta of Dakhinhengra in Golaghat, has kindly made a gift of this *puthi* for the collection.

Place of deposit.—The Library of the K. A. Samiti.

Remarks—Nil.

No. 76.

Name.—Kathā Sutra.

Subject.—An index of the Bhagawat.

Author.—Bhagawatacharjya, son of Hari Misra, a disciple of Harideva, who was the founder of the Haridevi sect of Vaisnavism in Assam.

Date.—Not known.

Description.—This is a puthi written in Assamese verses on country-made papers. There are 55 leaves, all of uniform size. Each of the leaves

measures 11 × 5 inches and has on each of its sides 9 lines. It is not in a good condition and appears to be old.

The opening lines.—

নমো নমো হবি দেব ভক্ত কল্পতৰু।
পতিত পাবন কৃষ্ণ মোব নিজ গুৰু॥
পবম আবাধ্য দেব কৃপাব সাগব।
তুৰা পদ কমলত মোব নমস্কাব॥

The closing lines.—

বত্নাবলী শ্রীবত্নাকব
কীর্ত্তন গৌবব আতি বব
অপব কীর্ত্তন জানিবা ইহাব নাম।
সাত্বত তন্ত্রব গীতা সাব
বিবচিলো কথা সূত্র আব
ভাগবতাচার্য্যে কহে বোলা বাম বাম॥

Contents.—This *puthi* contains a comprehensive index of the whole of the Bhagawata. It summarises briefly all the twelve books of that work and states briefly all the different topics of the several books explaining here and there the important and difficult passages and writing notes on such words as are considered to be difficult. It adds at the end of the book a summary of Sankar Dava's Bhakti Ratnakara described in No. 8 of Part II.

Owner.—This *puthi* was presented by Srijut Dharma Datta Chaudhury of Khata.

Place of deposit.—The library of the K. A. Samati.

Remarks.—This *puthi* clearly shows how carefully the Bhagawata was studied and how very popular it was amongst the Vaisnavas of Assam.

No. 77.

Name.—Keshab Deva Charitra.

Subject.—A biographical sketch of Keshab Deva, one of the Adhikar Goswamis of Auniati Sattra.

Author.—Ambarisha Dwija.

Date.—Keshaba Deva was Adhikar of Auniati when Joyadhwaja Singha reigned in Assam, from 1654 to 1663 A. D.

Description.—This *puthi* is written on Sanchi bark and contains 52 folios. The size of the *puthi* is 17 × 4½ inches; each page of the *puthi*

contains 10 lines of writings and there are altogether 793 verses. The language of the *puthi* is Assamese poetry.

The opening lines.—

জয় জয় নন্দসুত গোবিন্দ মাধব।
জীবৰ জীৱন যদু নন্দন যাদব॥
জয়তি জগত গুৰু ত্রিজগত পতি।
তযু পদ পঙ্কজে বহোক মোৰ মতি॥

The closing lines.—

সততে থাকোক কৃষ্ণ চৰণে ভকতি।
সদা নছাড়োক মনে সন্তৰ সঙ্গতি॥
সভাসদ গণ চিন্তি আপুনাৰ কাম।
নিবন্তৰে নৰে ডাকি বোলা ৰাম ৰাম॥

Contents.—The *puthi* describes the time of Niranjana Deva, the first Adhikar Goswami of Auniati Sattra and then goes on to describe how he selected Keshab Deva as his successor and then gives a description of his life and doings. He held the Adhikarship of the Sattra during the reign of Joyadhwaja Singha and Chakradhwaja Singha and both of these Rajas held him in very high esteem. But when Godadhar came to the throne of Assam he persecuted all the Goswamis of Assam and confiscated their properties and Keshab Deva was banished to Sadiya after having been deprived of all his properties and the idol of Govinda. His life was saved only through the intercession of his Royal son Rudrasingha. When Rudrasingha came to the throne, Keshab Deva was brought back from Sadiya and restored to his former position.

Owner.—His Holiness the Adhikar Goswami of Auniati has kindly lent this *puthi*.

Place.—The library of the K. A. Samiti.

Remarks.—These biographies of the eminent persons of Assam, throw a flood of light on the contemporary history of their time and they should therefore be preserved and published by all means.

No. 78.

Name.—Kirtan.

Subject.—Religious prayers.

Authors.—Sankardeva and Shridhar Kandali.

Date.—1373 to 1490 Saka.

Description.—This *puthi* is written on Sanchi leaves, the size of which is $14\frac{3}{4} \times 4\frac{3}{4}$ inches. There are 124 folios and 2,500 verses ; each page of the puthi contains 14 lines. This *puthi* was copied in 1729 Saka. The puthi is in very good condition. As a book of religion, the Mahapurusiyas give the first place to this book and they regard Kirtan, Dasam, Ghosa and Ratnabali as the four vedas of their creed.

The opening lines.—

প্রথমে প্রণামো ব্রহ্মরূপী সনাতন।
সর্ব্ব অবতাবৰ কাৰণ নাৰায়ণ॥
তযু নাভি কমলত ব্রহ্মা ভৈলা জাত।
যুগে যুগে অবতাৰ ধৰা অসংখ্যাত॥ ১

The closing lines.—

এহি কৃপা কৰা মাত্র মোক দেৱহৰি।
নমো নমো কৃষ্ণ তযু চৰণত ধৰি॥
শ্রীধৰ কন্দলী কহে কৃষ্ণৰ বিজয়।
ৰাম কৃষ্ণ বুলি চলা বৈকুণ্ঠ নিলয়॥ ২৫০০

Contents.—This puthi excels all other writings of Sankardeva in its elegance of style and vividness of description. This is a compilation of the choicest episodes culled chiefly from the Bhagawat Puran. It begins with an account of the 24 incarnations of Visnu and goes on to enumerate the offences against the chanting of the names of Hari. It then gives a beautiful description of the figure of Sri Krishna for the contemplation of the devotees. Then follows the account of Ajamil's salvation by the uttering of the name of Narayana at the time of his death. It then furnishes with an account of Prahrad's devotion to Hari and goes on to describe how Kama Deva enchanted Hara and was destroyed by the latter's wrath and how also Bali was deprived of his kingdom and consigned to Patala. It also describes the early boyhood of Sri Krishna, his amours with the milk-maids of Brindaban and the destruction of Kamsa, Jarasandha, etc., etc. It concludes with an account of the holy shrine of Jagannath.

Owner.—The owner of this *puthi* is the Bengena Atia Goswami.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is the most popular of all the works of Sankar Deva and is widely read almost in every Assamese household.

No. 79.

Name.—Kitābata Manjari.

Subject.—A poetical treatise on Arithmetic, Land-surveying and Book-keeping.

Author.—Bakul Kayastha, who was the greatest Arithmetician of his time; he flourished in 1434 A. D.

Date.—The book was written in Saka 1356 or 1434 A. D. in the reign of Ahom King Swarganarayan Deva.

Description.—The *puthi* is written on Sanchi bark, the size of which is $9\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 77 folios with 5 to 8 lines of writings on a page. The copy is somewhat damaged, the margins of some of the leaves having been eaten up by rats. The appearance is old and the characters are *Kaithali*. The copy was made by one Ramballava Kataki in Saka 1652 or 1730 A. D. and it is not free from spelling mistakes. The book is written in Assamese verses.

The opening lines.—

জয় নমো কৃষ্ণ দেৱতাৱ আদি দেৱ।
ব্রহ্মা আদি কৱে যাৱ চৱণত সেৱ॥
গুৰুৱ চৱণে শত কৰোঁ নমঃকাৱ।
যাহাৱ কৃপাত জ্ঞান হৱয় অপাৱ॥

The closing lines.—

গোমুত্র সম ভুমি দেখিএ যাক।
ভেঙ্গুৱ ভেঙ্গুনা দিবা তাক॥
ভেঙ্গুৱ প্রমান লম্বিতে হৱি।
দির্ঘ অঙ্কক লঙ্কে পুৱি॥
চতুৱ বয়ন সতে হৱিবা ভাগ।
পুটক অঙ্কক পাইবা লাগ॥
সর্পাকৃত ভূমি তৃভাগে মানি।
বেলি অঙ্কক লম্বিতে হৱি॥
লঙ্কে জগে ... ...।

Colophon.—

কিতাৱত শাস্ত্রখান পৱম গহন।
আক আৱম্ভিলো আমি হয়া অল্পজন॥
দোষ নেদি খেমা কৱা মুর্খ হেন জানি।
বকুলে বর্ণিলা শিব বন্দিয়া ভৱানী॥

Contents.—The *puthi* first describes how the accounts are to be kept under different heads and how the stores belonging to a Royal

household should be classified and entered into a stock book, etc. It then teaches the Arithmetic in three parts : (1) Athkatha, (2) Dasamsa and (3) Bidya Uthi. Athkatha deals with the Four rules with whole numbers and Dasamsa deals with fractional numbers and Bidyauthi deals with miscellaneous examples. According to this book, the multiplication is to be taught first and from it the addition is deduced as a corollary and then division is taught and the subtraction is deduced from its processes. The *puthi* not only deals with arithmetic but also teaches how lands are to be measured and their areas calculated and also how the rent rolls are to be prepared. Towards the end it contains numerous examples from several authors such as, Narayan Das, Umapati Siddha, Hridayananda Kayastha and Durga Das. The *puthi* also gives the number of years in Satya, Treta, Dwapara and Kali Yugas and the names of the dynasties that ruled over India with their dates according to the Puranas.

Owner.—The owner of the *puthi* is Srijut Madhusudhan Das, a clerk in the office of the Deputy Commissioner, Kamrup. He has kindly made it a gift to the collection of the Assamese puthis.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The old Assamese method of teaching arithmetic was quite different from the methods now prevailing in the schools of Assam. There are now only a few old men who know the ancient methods described in this book and with them t he knowledge is bound to disappear completely.

No. 80.

Name.—Lakhmi Charitra.

Subject.—Ways of the Goddess of Fortune.

Author.—Jagannath Dwija.

Date.—Not known.

Description.—This is a small *puthi* of only 7 folios written on ordinary papers of the size of $10\frac{1}{2} \times 3$ inches. There are six lines on each side of a folio. The copy is a recent one, made only in 1818 Saka and is full of spelling mistakes.

Opening lines.—

প্রথমে প্রণামো নারায়ণ লক্ষ্মীপতি।
তাত পাচে প্রণামোহো লক্ষ্মী সরস্বতী॥
গণেশ দেবক বন্দো গৌরীর নন্দন।
হর গৌরী বন্দো আনো যত দেবগণ॥

Closing lines.—

ইতো কথা শুনিবাব পবম বহস্য ।
লক্ষ্মী সমে কৃষ্ণদের হইবেক বশ্য ॥
হেন জানি ইহাক শুনিও যত্ন কবি ।
শুনি লক্ষ্মী তথা তুষ্ট হবন্ত শ্রীহবি ॥

Colophon.—

দ্বিজ জগন্নাথে কহে এড়ি আন কাম ।
সমস্ত সমাজে ডাকি বোলা বাম বাম ॥

Contents.—The *puthi* is in the form of a dialogue between Visnu and his spouse Lakshmi, the Goddess of Fortune. Visnu asked her which are her favourite abodes whereupon she described them and in doing so she mentioned what things and actions men should avoid to secure her favours.

Owner.—This puthi was presented by Srijut Pratap Narayan Chaudhury, Mauzadar of *Khata*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—A much bigger *puthi* in Assamese under this title is said to exist.

No. 81.

Name.—Lilavati Katha.

Subject.—An arithmetical treatise based on the Sanskrit mathematica works of Lilavati, the famous lady mathematician of ancient India.

Author.—The author was "Kabiratna Dwija" as mentioned in the first line of the book—

প্রণম্যং শিবসা দেবীং লীলাবত্যা কথামিমাং ।
কুরুতে শিশু বোধার্থং কবিবর্য দ্বিজোত্তমঃ ॥

It is not known who this "Kaviratna Dwija" was and what was his real name. Kaviratna was apparently his title.

Date.—Not known.

Description.—The manuscript is in country-made paper. There are 50 folios in the *puthi* and each folio contains 8 lines on each of its sides. The size of a folio is 13 × 4 inches. The *puthi* is divided into two parts; the first part is the Assamese translation and the second part is the Sanskrit text by Lilavati.

The opening lines.—

প্রণম্যং শিবসা দেবীং লীলাবত্যাঃ কথামিমাং।
কুরুতে শিশুবোধার্থং কবিবর দ্বিজোত্তমঃ ॥
প্রথমে অঙ্কর নর বিধ প্রক্রিয়া জেয়া।

The closing lines.—

ছকড় কেকর তেকড় নেমু কড়াই চারি জাম।
কুরি কড়ায় কুরি ফল কিনি আনা বাম ॥

Contents.—The *puthi* teaches Arithmetic divided into nine different sections, *viz.*, multiplication, division, subtraction, addition, cubes, cube roots, squares, square roots and *sankalan*. It also teaches how multiplication can be done in 5 different ways and how division can be worked out in long and short processes. Then it gives the rules for calculating the areas of lands of different forms and magnitude. At the end it gives a large number of worked out examples.

Owner.—Srijut Sonaram Chaudhury of Commissioner's Office has kindly lent this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Please see the remarks on Bakula Kayastha's Kitabata Manjari described in No. 79 of Part I.

No. 82.

Name.—Mahabharat—Adi Parva.

Subject.—The Assamese translation of the Book I of the Epic.

Author.—Aniruddha Dwija. This was the real name of Ramsaraswati, who translated the whole of Mahabharat in Assamese verses under the patronage of the Koch King Naranarayana. For the account of his life, please see the description in No. 12 of Part I.

Date.—He flourished in the reign of the Koch King Naranarayana (1540-1585 A.D.)

Description.—This puthi is written on Sanchi bark. The folios are 19×6 inches. There are 92 folios in the puthi with 2,032 couplets. Each page of a folio contains 13 lines of writings. The language of the puthi is Assamese poetry.

The opening lines.—

জয় জয় পরম ঈশ্বর দেব হরি।
সাধিলা দেবর কার্য্য নর রূপ ধরি ॥

মহাপাপী জনো তবে যাব লৈলে নাম।
হেনয় কৃষ্ণক কবো সহস্র প্রণাম ॥

The closing lines.—

তোমাব দাসবো দাস তাবো দাস কবি।
নাম ধনে কিনি মোক লৈয়ো দের হবি ॥
অধমব এবি দোষ চিত্ত উপসাম।
কবি সামাজিক সবে বোলা বাম বাম ॥

Contents.—It describes the interview of Parasara with Satyavati and the birth of the Pandavas and Kauravas and also gives an account of the destruction of the forest of Khāndava by fire and the fight of Shri-Krisna and Arjuna with Indra and other Gods who strived hard to protect the forest.

Owner.—The Adhikar Goswami of Bar Elengi Sattra kindly lent this puthi to the collection.

Place of deposit.— The library of the K. A. Samiti.

Remarks.—In my collection there is another copy of this book, written by three different writers, *viz.*, Aniruddha Das, Shrinath Dwija and Bipra Damodara, which has been described below.

No. 83.

Name.—Mahabharat—Adi Parva.

Subject.—The translation of Sanskrit Mahabharat, Book I.

Authors.—1. Aniruddha Das—up to 385 verses.
2. Shrinath Dwija— ,, 1,044 ,,
3. Bipra Damodara— ,, 1,505 ,,

Date.—Shrinath acknowledges to have written his portion by the orders of the Koch King Prannarayan who reigned from 1627 to 1666 A.D. The other two writers may also be presumed to have flourished during this period.

Description.—This puthi is written on Sanchi bark, the size of which is $15\frac{1}{2} \times 5$ inches. There are 104 folios and 1,505 verses in the puthi. Each page of the puthi contains 10 lines of writings. This copy was prepared in Saka 1705 and is in good condition.

The opening lines.—

নমো নমো কৃষ্ণ দের বৈকুণ্ঠব পতি
পবম পাতেকী যাক স্মবি পারে গতি ॥
তোমাব চবণে প্রভু পশিলো শবণ।
নমো নমো কৃষ্ণ মোত হয়োক প্রসন্ন ॥

The closing lines.—

বিপ্র দামোদবে বোলে আন নাই গতি।
সততে কবিও কৃষ্ণ চবণে ভকতি॥
তবিবা সংসাব যদি এবা আন কাম।
পুকব উদ্ধাব হৌক বোলা বাম বাম॥

Contents.—For its contents please see No. 82 of Part I.

Owner.—Sriman Loknath Barua, the son of late Bholanath Barua of Dooariya Barua family, kindly lent this puthi.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—It is worthy of notice that the Mahabharat was translated in the Assamese language by different writers at different periods.

No. 84.

Name.—Mahabharata—Aswamedha Parva.

Subject.—This book contains an account of the Horse Sacrifice performed by the five Pandava brothers at the termination of the battle of Kurukshetra.

Author.—This *puthi* appears to be the conjoint work of three different writers, *viz.*, Gangadas Sen, Subudhi Rai, and Bhabani Das. The *puthi* does not give any information about its authors except that Gangadas Sen was the son of Sastibar. The surnames of the authors would seem to indicate that they were domiciled Bengalis.

Date.—Not known but from the style of writings, the puthi appears to have been written during the Expansion Period of the Assamese literature.

Description.—The puthi is written on strips of Sanchi barks measuring 22 × 6 inches. There are 13 lines of writings on each page of a folio. Number of folios in the puthis are 127 and there are 3,600 verses; but unfortunately the manuscript is not complete. The language of the puthi is metrical Assamese.

The opening lines.—

ধর্ম্মব চবিত্র বাজা বিষ্ণু ভক্ত মতি।
পুবাণ ভাবত শুনে ধবি প্রতি নিতি॥
এক দিন জন্মিজয় পবম হবিষে।
ভক্তি কবি জিজ্ঞাসিল জৈমুনিব পাশে॥

The closing lines.—

ধৌম্য পুরোহিত তুষিলন্ত নানা ধনে।
সর্ব্ব লোক তুষ্ট কৈল বহু ধন ধান্যে॥
পুরিমধ্যে যত নারী আনিয়া গোচরে।
তুষিলেক নৃপতি বিবিধ ব্যবহারে॥

Contents.—The *puthi* begins with the advice of Vyasa to Judhisthira to perform the Horse Sacrifice and relates the preparations of Judhisthira. Then it goes on to describe how the sacrificial horse was let loose under the personal protection of Arjuna, who followed the sacred animal at the head of a large army. It describes at length the battles which Arjuna fought with the kings of different countries who obstructed the horse in its peregrination. The puthi describes in eloquent terms, the victorious marches of Arjuna, throughout the length and breadth of India, till he came to Manipur, where he met with his death at the hand of his own son Babrubahan, the King of Manipur. Arjuna and his men were however restored to life by the touch of a valuable jewel which Babrubahan took from the King of the Nāgas after a hard fight. The manuscript closes with the completion of the *Jajna*.

Owner.—His Holiness the Adhikar Goswami of Garamur Sattra kindly lent this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this puthi in the collection, kindly lent by the widow of late Shyamlal Chaudhury, Sub-Deputy Collector. But this copy was written on ordinary paper in Saka 1818.

No. 85.

Name.—Mahabharat—Bana Parva.

Subject.—The wanderings of Pandavas in the forests.

Author.—Ram Saraswati. (*Vide* No. 12, Part I.)

Date.— Ditto.

Description.—This puthi is written on country-made paper and measures 22 × 7½ inches. There are 135 folios and 3,365 couplets. Each page of a folio contains 16 lines of writings. The copy was made in the year 1778 Saka and it has been badly damaged by worms.

The opening lines.—

জয় জয় পরম মঙ্গল দেব হরি।
অপার সাগর পার পারে যাক স্মরি॥

নিত্য নিরঞ্জন পুরু জীরব আশ্রয়।
গোকুল আনন্দ কৃষ্ণ দেব কৃপাময়॥

The closing lines.—

শুনা বুদ্ধ জন, তেজি আন মন,
তরিবার করা কাম।
রাম সরস্বতী, করিলো বিনতি,
ডাকি বোলা রাম রাম॥

Contents.—It contains an account of the wanderings of the Pandavas in the forests, after Judhisthira had lost in the game of dice with Durjodhana. It describes in detail the exploits of the five brothers of Pandavas during their exile. This book however describes only a part of their exile, the rest being described in other parts.

Owner.—Srijut Saktinath Phukan of Nowgong is the owner of this *puthi* who has kindly made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The Bana Parva of Assamese Mahabharat consists of several parts such as Puspa Haran, Moni Chandra Gosh, Baghasur Badha, Kulachal Badha, Kurmabali Badha, etc.

No. 86.

Name.—Mahabharat—Bhisma Parva.

Subject.—This forms the 6th canto of the great Epic and gives an account of the battle of Kurukshetra for the first ten days under the generalship of Bhisma.

Authors.—Ram Saraswati (*vide* No. 12, Part I) and Ram Misra. The latter was the youngest son of Madhab Kandali (not the author of Assamese Ramayana) and the great-grandson of Kalap Chandra, the far-famed Sanskrit scholar of Narayanpur in North Lakhimpur. Ram Misra acknowledges to have made his translation at the request of the father-in-law of the Assam King Jayadhwaja Sinha, whereas Ram Saraswati completed his translations during the reign of the Koch King Raghudeva after having finished the translations of Birat Parva and Udjyog Parva. So the writings of the two authors belong to two different periods. As Ram Misra was a man of much later date, he must be presumed to have inserted his writings in the work at a subsequent date.

Dates.—Between 1583 and 1663 A. D.

Description.—This is a big volume containing not less than 133 folios, each folio measuring 19 × 8½ inches in size. The manuscript was prepared

on machine-made paper in Saka 1819 by one Kirti Chandra Medhi of Palashbari at the instance of late Shyamlal Chaudhury, the Sub-Deputy Collector of Palashbari. The original of the manuscript is said to have been obtained from the family of late Upendra Narayana Sinha, Raja of Rani. Each folio of the manuscript contains 14 to 20 lines of writings and there are altogether 3,554 couplets. The writings are however not free from orthographical mistakes.

The opening lines.—

জয় নমো নাৰায়ণ নৰোত্তম হৰি।
সৰস্বতী মাতৃ সৰে নমস্কাৰ কৰি॥
নমো ব্যাসৰূপ হৰি বিপ্ৰৰূপ ধৰি।
ধৰ্ম্ম পথ প্ৰৱৰ্ত্তাইলা বেদক বিচাৰি॥

The closing lines.—

শৰণাগতক নেড়িবাহা দেব হৰি।
ৰাখা মোক তোমাৰ দাসৰ দাস কৰি॥
সুখে দুখে মুখে নছাড়োক তযু নাম।
সামাজিক লোকে ডাকি বোলা ৰাম ৰাম॥
শুনা সৰ্ব্বজন মন কৰি এক মতি।
দশম দিনৰ যুদ্ধ ভৈলা সমাপতি॥

Colophon.—As the book contains writings of two authors, there are two sets of colophons.

(*a*) কৃষ্ণৰ চৰণ দুই হৃদয়ত ধৰি।
কহে ৰামমিশ্ৰে সৰে বোলা হৰি হৰি॥

(*b*) কহে ৰাম সৰস্বতী এড়ি আন কাম।
নিৰন্তৰে নৰে ডাকি বোলা ৰাম ৰাম॥

Contents.—This canto of the epic begins with an account of the seven Varshas into which the Earth is divided. Then it describes the preparations for the Kurukshetra war and gives an account of the battle for the first ten days under the generalship of Bhisma. Prior to the war, a council is said to have been held between the contending parties at which the following rules of conduct were agreed upon:—

1. When two men are fighting no third man should intervene.
2. Both the fighters should be equally matched.

3. Charioteers should fight with charioteers, elephants with elephants and horses with horses.

4. An adversary should not be attacked without previous warning.

5. The war musicians should never be attacked.

Owner.—The *puthi* belonged to late Shyamlal Chaudhury, Sub-Deputy Collector, and it has been kindly lent by his wife.

Place of deposit.—The Library of the K. A. Samiti.

Remarks.—It has been remarked above that the manuscript consists of 3,554 couplets but they comprise four series of numbers. The first series runs from 1 to 738 written by Ram Misra. The second series comes after this and runs from 1 to 1,979 written by Ram Saraswati. The third series commences at 1,980 and ends in 2,287 written by Ram Misra and the last series begins at 1 and continues up to 529 written by Ram Saraswati and this brings the book to a close.

No. 87.

Name—Mahabharat—Birat Parva.

Subject.—This is the 4th book of the great Indian Epic.

Authors.—Ram Saraswati (*vide* No. 12, Part I) and Kangsari Kayastha. This book is divided into two parts, *viz.*, Dakhin Gogriha and Uttar Gogriha. The first part was written by Ram Saraswati and the second part was written by Kangsari about whom nothing is known so far.

Date.—About 1580 A.D.

Description.—This *puthi* is written on machine-made paper. There are 111 folios and each folio measures 12 × 5 inches and each page of a folio contains 10 lines of writings. The language is Assamese poetry. The verses have not been numbered in the copy. The manuscript is not free from orthographical mistakes.

The opening lines.—

নমো নাৰায়ণ, ভকত ৰঞ্জন,
হৰিনাম শুদ্ধ ধৰ্ম্ম।
যাক জ্ঞানীগণে, সদায়ে আৰাধে,
ৰোলে সনাতন ব্ৰহ্ম॥
ৰাহয় ৰৎসৰ, বনে পাণ্ডৰৰ,
দিন কত মান আছে।

The closing lines.—

জয় মহাভাবতব, বিবাট যে পর্ব্ব সাব,
এহিমানে ভৈলা সমাপতি।
শুনা সভাসদজন, মোক্ষক যাহাব মন,
হবিব চবণে কবা বতি।
ডাকি বোলা হবি হবি, সংসাব সাগব তবি,
বৈকুণ্ঠ থানত কবা গতি॥

Colophons.—

(*a*) কহে বাম সবস্বতী,
কৃষ্ণব চবণে গতি,
ডাক চাবি বোলা বাম বাম।

(*b*) কায়স্থ কংসাবী কহে এড়া আন কাম।
নিবন্তবে নবে ডাকি বোলা বাম বাম॥

Contents.—The *puthi* begins with an account of the Pandava's living *incognito* in the house of the Birat Raja. By a pledge in the game of dice, the Pandavas were to live thirteen years in exile, one year of which was to be spent in disguise. On the expiry of the 12th year, they resolved to live one year in the house of Birat Raj in disguise. While they were living there Kichaka, the brother-in-law of Birat Raja attempted an indecent assault on Draupadi for which he was attacked and killed by Bhima. Hearing the death of Kichaka, Durjodhan resolved to attack the king of Birat, with the object of carrying away his biggest herd of cattle. The Kauravas fought with the Birat Raja who with the help of the Pandavas came out victorious. From the skill displayed in fighting, the Pandavas were easily recognised by the Kauravas but as they were about to finish their exile, they were not anxious to conceal their identity. The Kauravas returned to their country in great humiliation. After this the Pandavas disclosed themselves to the Birat Raja, who felt greatly honoured and proposed the hands of his daughter Uttara to Abhimanyu, the son of Arjuna. This offer was readily accepted and the marriage was performed with great *eclat*. This brings the *puthi* to its end.

Owner.—This *puthi* was presented to my collection by the wife of late Shyamlal Chaudhury, Sub-Deputy Collector.

Place of deposit.—The library of the K. A. Samiti.
Remarks.—Nil.

No. 88.

Name.—Mahabharat—Drona Parva.

Subject.—This forms the 7th book of the Epic and describes the battle of Kurukshetra fought under the generalship of Guru Drona.

Author.—Gopinath Dwija. He describes himself as a native of Chinakona in Patchowra in Kamarupa and as the son of Rama Saraswati and grandson of Bhimsen Dwija. But elsewhere Rama Saraswati has described himself as the son of Kavichuramani and not of Bhimsen Dwija. Gopinath's father can be supposed to be Rama Saraswati, the translator of the Assamese Mahabharat, only on the assumption that Kavichuramani was only a title and Bhimsen was his father's real name. Gopinath acknowledges to have written this book under the patronage of King Dharma Deva who is easily identified as Dharma Narayan of Darrang. This is further supported by the fact that Chinakona and Patchowra are still existing in Darrang, only with this difference that Patchowra is now known as Patchar Kuchi.

Date.—1617-1637 A. D.

Description.—This is a big volume containing 291 folios of the size of 185 inches. There are 9 lines of writings on each side of a folio. The writing material used is *sanchi* bark. The manuscript is in a good state of preservation but unfortunately the book is not complete as some folios at the end are missing.

The opening lines.—

জয় জয় প্রণামো গোপাল বাসুদেব।
যাহাৰ চৰণ সুৰাসুৰে কৰে সেৱ॥
নৰ ৰূপে ধৰণীৰ খণ্ডিলন্ত ভাৰ।
কৃষ্ণ অৱতাৰক মোহোৰ নমস্কাৰ॥

The closing lines.—

বৃত্রাসুৰ কালে, দশদিগ পালে,
সৃজিলা যেন ইন্দ্রক।
সেহিমতে সবে, পাণ্ডুগণে আসি,
কৰিলা স্তুতি কৃষ্ণক॥

কতো রূপ চাই, আছে মূঢ় প্রাই,
কতো নাচে আনন্দত।

* * * *

Contents.—The book gives a detailed account of the battle of Kurukshetra under the command of Guru Drona. It describes also the death of Jayadratha, Ghatotkach and Drona.

Owner.—The manuscript belonged to late Shyamlal Chaudhury, Sub-Deputy Collector, and his wife has kindly presented it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 89.

Name.—Mahabharat—Karna Parva.

Subject.—This *puthi* gives an account of the battle of Kurukshetra, under the generalship of Karna.

Author.—Bidya Panchanan, the youngest son of Kanthabhushan who was a Daibajna by caste.

Date.—Kanthabhushan was a pious man of village Maguri on the Barnadi and a contemporary of Sankar Deva and so his son the author must have written this book in the Vaisnavite Period of the Assamese literature. (1450-1600 A. D.)

Description.—This *puthi* is written on Sanchi bark and contains 59 folios with 1,000 stanzas. The size of the *puthi* is $14\frac{3}{4} \times 4\frac{1}{4}$ inches. Each page contains from 11 to 13 lines of writings. The *puthi* is written in metrical Assamese. The copy was made probably in 1208 B.E.; it looks fairly old. The characters are of Gargonya type and the *puthi* is not free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ ইষ্ট দেব কৃপা সিন্ধু।
মধুর মুকতি যিতো ভকতর বন্ধু॥
প্রণাম করিয়া হেন কৃষ্ণর চরণে।
কর্ণ পর্ব্ব পদ ভণে বিদ্যাপঞ্চাননে॥

The closing lines.—

শুনা সভাসদ মহাভারতর পদ।
শুচিবে সংসার ভয় লভিবে সম্পদ॥

গুরু গোপালর পদ ধরি এক মনে।
বোলা রাম রাম ভণে বিদ্যাপঞ্চাননে ॥

Colophon.—

গুরু গোপালর পদ ধরি এক মনে।
বোলা রাম রাম ভণে বিদ্যাপঞ্চাননে ॥

Contents.—The *puthi* begins with the preparations of Karna to take the command of Durjodhana's army. Saila, the King of Madra, who was Durjodhana's maternal uncle, was asked by Durjodhan to drive Karna's chariot in the battlefield. Saila at first refused to act as Karna's charioteer but Durjodhana's solicitations compelled him to accept the office. Saila drove Karna to the battlefield and Sri Krishna also drove Arjuna there and asked Arjuna to fight with greatest vigilance as Karna was a most veteran warrior having received his military training under Parasuram himself. The rest of the story is similar to that of Karna Parva by Ram Saraswati described in No. 90, Part I of this Catalogue.

Owner.—Srijut Adi Medhi of Kumargaon in Golaghat was the owner of this *puthi* and it has been purchased from him for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are two other copies of this *puthi* in the collection, one was obtained from the widow of late Shyamlal Chaudhury, Sub-Deputy Collector of Palashbari and the other from Srijut Kanthiram Hazarika, Contractor of Jorhat. The copy obtained from Srijut Kanthiram Hazarika is written on country-made paper and has many illustrations, not of much artistic skill. The illustrations are said to have been made in Saka 1763 by one Durgadhar, the third son of Bhubaneswar Raja of Tipam, who was the uncle of Purandara Sinha, the last reigning monarch of Assam. It is interesting to note that Durgadhar, the artist, expunged Bidya Panchanana's name from the colophons and added his own, apparently with the object of usurping the authorship of the book. This is a glaring instance of plagiarism in ancient Assamese literature but happily such instances are rare.

No. 90.

Name.—Mahabharat—Karna Parva.

Subject.—The account of the battle of Kurukshetra under the command of Karna.

Author.—Ram Saraswati (*vide* No. 12, Part I).

Date.—(*Vide* ditto.)

Description.—This *puthi* is written on Sanchi bark and its size is 14 × 3¾ inches. There are 43 folios and 553 stanzas in the *puthi* and every page contains 7 lines of writings. The *puthi* is written in metrical Assamese. The copy was made in 1807 Saka by one Mahiram Das. The characters are of Gargonya type. The copy is singularly free from orthographical mistakes.

The opening lines.—

জগত ৰঞ্জন নিৰঞ্জন নিৰাকাৰ।
নমো নমো নাৰায়ণ চৰণে তোমাৰ ॥
হৃদয়ত তুমি আছা নিবিৰ কমলে।
কন্দর্পকো জিনি মহা নিৰুপম জলে ॥

The closing lines.—

একলে তাহাক তুমি নপাৰা বধিত।
এহি ছয় জনে তাক বধিলো ৰণত ॥
কহে ৰামসৰস্বতী এবি আন কাম।
নিৰন্তৰে নৰে ডাকি বোলা ৰাম ৰাম ॥

Colophon.—

কহে ৰামসৰস্বতী কৃষ্ণৰ চৰণে।
বোলা ৰাম ৰাম সবে সভাসদ গণে ॥

Contents.—In the battle of Kurukshetra after Drona's death Durjodhan appointed Karna as his Commander-in-Chief. This *puthi* does not describe the battle under the command of Karna, as fully as that by Vidya Panchanan (No. 88, Part I). The book begins with the battle fought between Karna and Judhisthira, in which Judhisthira was seriously wounded. At that time Arjuna was engaged with the famous "Sangsaptaka" army, and after having defeated them drove towards Bhima and was anxious not to see Judhisthira in the field. Bhima told him how Judhisthira was wounded by Karna. Sri Krishna drove Arjuna to Karna, where he fought a furious battle with Karna and killed him. Karna was one of the greatest heroes of his time and so Arjuna had to encounter the greatest difficulties in fighting with him. There was great rejoicing in the camp of Pandavas when Karna fell.

Owner.—Baputi Chutiya of Maukhowa in Golaghat has kindly presented this *puthi* to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 91.

Name.—Mahabharat—Mushala Parva.

Subject.—The birth of a Mushala (iron rod) which caused the destruction of Jadu Vamsa.

Author.—Prithuram Dwija. Nothing more is known about him.

Date.—Not known.

Description.—This *puthi* is written on Sanchi bark, each leaf measuring $16 \times 4\frac{1}{2}$ inches. There are 13 lines of writings on each page and the number of folios are 35 with 852 couplets. The first two leaves of the *puthi* are missing. The language is Assamese poetry.

The opening lines.—

কৃষ্ণৰ ভিতিক চাই পোছে নিবন্তৰ।
কোন স্থানে কিবা কাম কৰিলাহা হৰি॥
শুনিবাক যোগ্য যদি কহিয়ো মুৰাৰি॥
হেনশুনি হাসি হৰি দিলন্ত উত্তৰ।
নাৰদৰ আগে ইন্দ্রে কৰিলা বিস্তাৰ॥

The closing lines.—

ভার্য্যা পুত্র পৰিবাৰ নাহিক বিস্তৰ।
দুই গুটি ভাই আছে সঙ্গত তোমাৰ॥
মোত পৰে দুখী নাহিকয় পৃথিবীত।
ওৰে এক সাথে মোক নিবা অচিৰত॥
এহি বাঞ্ছা কৰি আছো তযু চৰণত।
দ্বিজ পিথুৰামে বোলে মোৰ এহি কাম।
* * * ৰাম ৰাম॥

Contents.—The *puthi* describes how the birth of a Mushal (iron rod) took place in Dwaraka for the destruction of the family of Jadu in which Sri Krishna himself took his birth. It then goes on to describe Arjuna's visit to Dwaraka and his return to Hastinapur after attending the obsequial ceremonies of the Jadavas.

Owner.—The Adhikar Goswami of Garamur Sattra has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 92.

Name.—Mahabharat—Sabha Parva.

Subject.—This forms the 2nd book of the Epic and it describes the Rajasuya Jajna performed by Judhisthira.

Author.—Aniruddha. He was a Sudra by caste and was one of those who were engaged by the Koch King Naranarayan in translating Mahabharat into metrical Assamese.

Date.—1541-1584 A.D.

Description.—This *puthi* is written on oblong strips of Sanchi bark. The leaves measure 19 × 6 inches. There are 13 lines of writings on each page of a folio. There are altogether 49 folios in the *puthi* with 1,070 couplets. The language of the *puthi* is Assamese poetry.

The opening lines.—

জয় জয় গোপাল গোবিন্দ গোপীনাথ।
নমো বাসুদেব চবণত থৈয়া মাথ॥
গুকব চবণে কবো প্রণতি সর্ব্বথা।
পদবন্ধে বিবচিবো সভাপর্ব্ব কথা॥

The closing lines.—

ঘোব সংসাবক তবি, যেবে যাইবা বিষ্ণুপুবি,
সত্ববে এবিয়ো আনকাম।
মন বুদ্ধি এক কবি, সভাসদসব বেঢ়ি,
ডাকি সবে বোলা বাম বাম॥

Contents.—This book gives an account of Judhisthira's Rajasuya Jajna and describes also how the Rajas Jarasandha and Sisupala were killed. It then goes on to narrate how Judhisthira was drawn into a game of dice with Sakuni and how he lost his all in the game and sent out as an exile with his wife and brothers.

Owner.—The Adhikar of the Bar Elengi Sattra kindly lent this manuscript to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this book in the collection by a different author Gopinath Pathak.

No. 93.

Name.—Mahabharat—Sabha Parva.

Subject.—(*Vide* No. 92, Part I.)

Author.—Gopinath Pathak. (*Vide* No. 88, Part I.)

Date.—(*Vide* No. 88, Part I.)

Description.—This *puthi* is written on ordinary paper, the copy being made in Saka 1791. There are 90 folios and each folio measures $10 \times 3\frac{1}{2}$ inches. There are six lines of writings on each page of a folio. The language of the *puthi* is Assamese poetry.

The opening lines.—

জয় জয় নিত্য নিবঞ্জন নিবাকাব।
ব্রহ্মা মহেশ্বব যাব চবণ কিঙ্কব॥
হেন পবব্রহ্মক মোহোব নমস্কাব।
গুকব চবণে মন কবি সাবোদ্ধাব॥ ১॥

The closing lines.—

এহি মতে পাণ্ডব যে
বনবাসে গৈলা চলি,
সবে বাজ্য ভাব পবিহবি।
পাঠক গোপীনাথে কহে,
যাবতকে প্রাণ বহে,
ডাক চাবি বোলা হবি হবি॥

Contents.—(*Vide* No. 92, Part I.)

Owner.—This *puthi* belonged to late Shyamlal Chaudhury, Sub-Deputy Collector. His wife has kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is the second copy of the same book of the Epic by a different author.

No. 94.

Name.—Mahabharat—Saila Parva.

Subject.—This is the 8th book of the great Epic describing the war of Kurukshetra under the generalship of Saila Raja.

Author.—Damodar Dwija. No particulars could be gathered about his life.

Date.—This *puthi* is said to have been written under the patronage of Makaradwaja, a scion of the Eastern branch of the Koch Raj family and his probable time is 1638 A.D.

Description.—This *puthi* is written on oblong strips of ordinary paper, the size of which is $11 \times 5\frac{1}{2}$ inches. There are 36 folios in the *puthi*

and each page of a folio has 12 lines of writings. The language of the *puthi* is metrical Assamese and there are 577 couplets. The *puthi*, though copied in recent years, is not free from orthographical mistakes. The last three folios of the *puthi* have been slightly damaged.

The opening lines.—

ধন্যনাৰায়ণ ৰঘুদেৱৰ সন্তান।
পৰম সুন্দৰ বীৰ সৰ্ব্বত্ৰ জ্ঞান॥
হৰ গৌৰী মাধৱক আৰাধিলা নিত।
অকপট চিত্ত গুৰু গৌৰৱ বিনীত॥ ১॥

The closing lines.—

হেন জানি মূঢ়জন তেজিও আলাস।
কৃষ্ণেসে কৰিবে পাৰে ভৱবন্ধ নাশ॥
মনুষ্য হইবাৰ জানা এহি মানে কাম।
দ্বিজ দামোদৰে ভণে বোলোঁ ৰাম ৰাম॥

Colophon.—

বিপ্ৰ দামোদৰ, কহে নিৰন্তৰ,
চিত্ত সাৱধান কৰি।
আপুনিও তৰা, পুৰুষ উদ্ধাৰা,
ডাকি বোলা হৰি হৰি॥ ২৬৮॥

Contents.—The *puthi* begins with the lamentations of Durjodhana at the death of his commander-in-chief Karna. Then Saila, the King of Madra, offered his services for the leadership of his vast army. Durjodhana appointed him at once as the Commander-in-Chief. Saila fought with the Pandavas most valiantly but was eventually vanquished and killed in the battle. This *puthi* gives a vivid description of the fighting under the generalship of Saila and his death.

Owner.—This *puthi* was kindly lent by the widow of late Shyamlal Chaudhury, Sub-Deputy Collector.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 95.

Name.—Mahabharat—Santi Parva.

Subject.—Judhisthira's coronation and Bhisma's discourses on political science.

Author.—Lakhinath Dwija. He was the grandson of Sarvananda, a distinguished Sanskrit scholar of village Helecha in Kamrup. Sarvananda was rewarded by the Ahom king Rudra Sinha for his learning.

Date.—About 1764 A.D.

Description.—This *puthi* is written on Sanchi bark measuring $21 \times 6\frac{1}{2}$ inches. Each page of the *puthi* contains 13 lines of writings. There are 117 folios and 2,902 verses. The language of the *puthi* is metrical Assamese.

The opening lines.—

জয় জয় জগত জীৱন কৃষ্ণ দেৱ।
ব্ৰহ্মাইৱ আদি দেৱগণে কৱে সেৱ॥
অন্তর্য্যামী ৰূপে হৱি থাকা জগতত।
ধ্যান ধৱি যোগীয়ে চিন্তন্ত হৃদয়ত॥

The closing lines.—

মঞি মহা পাপী ঘোৱ,
সকলে অশুদ্ধ মোৱ,
কেন মতে হৈবা সুপ্রসন্ন।
শান্তিপর্ব্ব ভাৱতৱ,
ৰাজধর্ম্ম শ্রেষ্টত্তৱ,
আত আছে যত তমু গুণ॥

Contents.—After the victory, Judhisthira was installed as the Emperor of India and this book describes his coronation ceremony. This is the most interesting book in the Epic, as it gives the discourses of Bhisma on various topics such as religion, society and politics, delivered on his death-bed to Shri Krishna and Judhisthira.

The owner.—His Holiness the Adhikar Goswami of Garamur Sattra has kindly lent this *puthi*.

The place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 96.

Name.—Mahabharat—Sindhura Parva.

Subject.—An account of the life and exploits of Sindhura, the eldest son of Kunti, a most powerful hero and an intense devotee of Shri Krishna.

Author.—Ramasaraswati (*vide* No. 12 of Part I).

Date.—vide ditto.

Description.—This *puthi* is written on Sanchi bark, in Assamese verses. The characters in which it is written are of the Gargonya type. The size of the *puthi* is 19 × 6 inches. There are 92 folios, each page of which contains 10 lines of writings. The *puthi* has four wooden boards for its cover and is in a good condition. Some spelling mistakes are to be found here and there. There are 1,251 verses in all. The copy was prepared in 1733 Saka or 1811 A. D. by one Govinda Das.

The opening lines.—

শ্রীকৃষ্ণায় নমো নমঃ।
দ্বৈপায়নে বোলে শুনা মুকণ্ড তনয়।
হেন মহাযুদ্ধ হৈব ত্রৈলুক্য বিজয়॥
সহদেব নকুল শকুনি দুশাশন।
শকুনিক দুই শব ভেদিলা সন্ধান॥ ১॥

The closing lines.—

বদতি ভাৱতচন্দ্র কবি কৃষ্ণৰ দুখানি পদ সেবি
লেছাৱি ভণিলা সিন্ধু পর্ব্ব অনুপাম।
আৰু এক চিত্ত মন কৰি গুৰুৰ চৰণ শিৱে ধৰি
সভাসদ লোকে ডাকি বোলা ৰাম ৰাম॥ ১২৫১॥

Contents.—The *puthi* begins with an account of a battle between Nakula and Sahadeb on one side and Sakuni and Dusasan on the other. The latter party having been defeated, Durjodhan came to their help but he was also defeated. He then asked Sindhura, the King of the Seas for help. Pandavas also sought Sindhura's help. He gave Durjodhana nine lakhs of his Chieftains and his eldest son was given to the Pandavas. Sindhura being a very powerful man, was a menace to the whole world and so Shri Krishna devised a plan to bring about his destruction. One day, Shri Krishna in the guise of a Brahman appeared before Sindhura and asked for alms. The King promised to give him whatever he desired ; Krishna asked for his head, which Sindhura gave him most ungrudgingly.

Owner.—The owner of this *puthi*, His Holiness the Adhikar Goswami of Dakhinpat, has kindly made it a loan to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The story of Sindhura is an episode of the Bana Parva.

No. 97.

Name.—Mahabharat—Swargārohan Parva.

Subject.—It describes the Pandavas' retirement to the heaven.

Author.—Gopinath Pathak. (*vide* No. 88, Part I.)

Description.—This *puthi* is written on machine-made paper; the size of a folio is $10\frac{1}{2} \times 58$ inches. There are 31 folios in the *puthi* with 272 couplets. Each page of a folio contains 11 lines of writings. But this copy being incomplete ends abruptly in the midst of a chapter.

The opening lines.—

জয় নমো গোপাল গোবিন্দ বাসুদেব।
ব্রহ্মা মহেশ্বরে যাব পদে করে সেব॥
যাহাক শ্রবণে মহা পাপীয়ো তরয়।
চরণে প্রণামো প্রভু হয়োক সদয়॥

The closing lines.—

শুনিয়োক রাজাগণ করি সাবধান।
দিব্য চক্ষু ব্যাসে যাক করিছে বাখ্যান॥
পরম অগাধ মহা সর্ব্বজ্ঞ মহন্ত।
তাহার মহিমা যত সকলে জানন্ত॥

Contents.—The *puthi* describes that Shri Krishna departed from this world after the destruction of Jadu Vamsa. Judhisthira also decided, in consultation with his brothers, to retire from this world. He made over his kingdom to Pariksit, the posthumous son of Avimanyu and set out with his four brothers and Dropadi all in mendicant's garb. They crossed the Lohit and came to the regions of Himalayas and began to ascend the snow-clad mountains accompanied by a dog. Dropadi, Sahadeva Nakul, Arjun and Bhima dropped down dead one after another in their journey and Judhisthira only survived to reach the summit of the mountain. The dog however accompanied him throughout the journey. He was then carried bodily to heaven by Indra, where he lived and enjoyed eternal bliss.

Owner.—Late Shyamlal Chaudhury of Barpeta was the owner of this *puthi*. His wife kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 98.

Name.—Mahabharat—Udjyog Parva.

Subject.—Thie is the second book of the great Epic and describes how the preparations were made for the battle of Kurukhsetra.

Author.—Ramsaraswati (*vide* No. 12, Part I).

Date.—This book was written by Ramsaraswati under the patronage of Raja Dharmanarayan *alias* Bali Narayan who reigned in Darrang from 1615 to 1637 A.D.

Description.—This *puthi* is written on oblong strips of Sanchi bark, measuring 14 × 4 inches. There are 84 folios and each folio contains 20 lines of writings on both sides. The language of the *puthi* is Assamese poetry and there are 1,061 couplets of verses. This copy was made in Saka 1672 and looks time-worn. The writings are not free from spelling mistakes. The characters are of the Gargonya type.

The opening lines.—

নমো ঋষিকেশ, মকুতি বিশেষ,
সজল জলদ শ্যাম,
পূর্ণ শশধব, হাসি মনোহব,
পীত বস্ত্রে অনুপাম।
গলে বনমালা, সুবর্ণ মেখলা,
গকড় কন্ধত ছড়ি,
আজানুলম্বিত, ভুজ মনোহব,
হাতে গদা পদ্ম ধবি॥

The closing lines.—

বৈশম্পায়ন বদতি শুনিয়ো জন্মিজয়।
কন্নবীব নিবাশ হৈলেক দুয়ো ঠাই॥
ফিবি নগৈলেক লাজে আপুনাব ঘব।
সেনাগণ সমে আতে চাহিলা সমব॥

Colophon.—

কহে বাম সবস্বতী এড়ি আন কাম।
পাতেক ছাড়োক ডাকি বোলা বাম বাম॥

Contents.—This book begins at the termination of the Pandavas' exile and their public appearance at the house of the Birat Raja. Soon after Judhisthira sent a messenger to Dhritarastra, the father of Durjyodhana, demanding their share in the kingdom. Durjyodhana stoutly refused to give them any share without war, whereupon Judhisthira sent Shri Krishna as a mediator. But Durjyodhana proved himself so obdurate that

Shri Krishna had to return without any result. Judhisthira was therefore compelled to make preparations for a war with the Kauravas. On the other hand Durjyodhana also got himself ready to fight and collected a vast army from all parts of India. This brings the book to its close.

Owner.—This *puthi* was purchased from Anadar Mahanta of Barpeta.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are two other copies of this *puthi* in the collection, both obtained from the wife of late Shyamlal Chaudhury, Sub-Deputy Collector.

No. 99.

Name.—Mahā-moha Kābya.

Subject.—This is an allegorical poem giving an account of the struggle that is perpetually going on in one's heart between thevices and virtues.

Author.—Ramananda Dwija.

Date.—1766 Saka.

Description.—This *puthi* is written on Sanchi bark, the size of which is $9\frac{3}{4} \times 2\frac{3}{4}$ inches. It contains 98 folios, each of which has 5 to 7 lines of writings on its each side. The language of the *puthi* is Assamese verse and the characters in which it is written are of the Gargonya type. There are 580 verses. The copy looks considerably old and appears to have been written not latter than 1766 Saka or 1844 A.D. It has many orthographical errors. The *puthi* is in good condition, except that the last folio has been somewhat damaged.

The opening lines.—

শ্রীকৃষ্ণায় নমো নমঃ।

নমো বাধাপতি কৃষ্ণ গোলোক ঈশ্বব।
ব্রহ্মা বিষ্টো রুদ্র আদি জাহাব কীঙ্কব॥
মৎস্য কূর্ম্ম রূপ ধবি নানা অবতাব।
আপোনাব নিজ যশ ক্ষিবে প্রচাব॥

The closing lines.—

ইহাব ঔষধ মাগো কৃপাময়
পূবিয়ো মনব কাম।
কহে বাম দাস সাধুত বিশ্বাস
মুখে বোলা বাম বাম॥ ৫৮০॥

Colophon.—

আকে জানি তৰিয়ো সংসাৰ লৈয়া নাম।
ভণে ৰমানন্দে ডাকি বোলা ৰাম ৰাম॥

Contents.—The *puthi* describes that the Conscience is the King of the Heart. He has got four ministers, namely, Patience, Forgiveness, Kindness and Contentment. His army consists of Truth, Benevolence, Justice, Faith, and Courage, &c. On the other hand the Ignorance is the King of the Mind and he has got also four ministers, namely, Temptation, Fascination, Lust and Anger. His army is made up of Untruth, Injustice, Scepticism, Oppression, &c. Modesty is the wife of Conscience and Love is their beautiful daughter. Ignorance has the Illusion as his wife and Terror is their daughter. The King Ignorance sends a messenger to King Conscience challenging him to a battle. The latter most readily accepts the challenge and prepares to fight. Patience fights against Lust, Forgiveness against Anger and Contentment against Temptation and Fascination. The Kings also fought against each other. The battle ended with the complete victory of Conscience over Ignorance and this brings the book to its end.

Owner.—Srijut Purnananda Goswami Adhikar of the Bengena Ati Sattra has kindly lent this *puthi* to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The original of this book is said to have been procured from Benares. This book was dramatised and was staged for the first time by Niranjan Deva, the founder of the Auniati Sattra.

No. 100.

Name.—Mani Chandra Ghosh.

Subject.—This *puthi* forms a part of the Vana Parva of the Epic.

Author.—Ramsaraswati (*vide* No. 12, Part I.)

Date.—It belongs to the Vaisnavite period of the Assamese literature (1540-1600).

Description—This *puthi* is written on pasted foolscap paper prepared into oblong strips of the size of 20 × 6½ inches each. There are 68 folios and each folio contains 13 lines of writings on each of its sides and there are 1,190 couplets. This copy was prepared in B. E. 1304. The language of the *puthi* is Assamese poetry.

The opening lines.—

জয় নমো নাৰায়ণ বিঘিনি খণ্ডণ।
জগত কাৰণ যিতো দেৱ নাৰায়ণ॥
দুষ্ট বিমর্দ্দক সন্ত ধর্ম্ম প্রৱর্ত্তক।
যাৰ ব্রহ্মা আদি দেৱে সেৱে চৰণক॥

The closing lines.—

এতেক বুলিয়া ব্রহ্মাৰ নন্দনে,
মৌন ধৰি বসি আছে।
পাদ্য অর্ঘ মধু পর্ক্ক আচমনি,
দিয়া পূজিলন্ত পাচে॥
মহা পূজা গৈলে, স্বর্গক গৈলন্ত,
ব্রহ্মাৰ দুই নন্দন।
ব্যাসৰ আদেশে, ৰাজা ধৃতৰাষ্ট্রে,
কৰিলা পাচে যতন॥

Contents.—It gives an account of the wanderings of the five Pandavas in the forests and describes their various exploits. It forms a part of the Vana Parva of the Assamese Mahabharat.

Owner.—The late Shyamlal Chaudhury, Sub-Deputy Collector, was its owner and his wife has kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The manuscript does not appear to be complete.

No. 101.

Name.—Mantras and medicines.

Subject.—A collection of Mantras and recipes.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on country-made paper and its size is 8 × 3½ inches. Each page contains 8 lines. The *mantras* are in Assamese verses. The *puthi* contains 14 folios. The copy is old but full of spelling mistakes.

The opening lines.—

মধু মধু মাধী মধু।
ছভাগি কৰা এভাগি মধু॥

অনিলয় দেবে যেন মতে দিলে বব।
আমুকীব যোনীত মধু লগালো তেন মতে লাগি ধব ॥

The closing lines.—

ঘব এবিলে দুবাব এবিলে,
এবিলে সোদব ভাই।
টিকব বুকব স্বামীক এবিলে,
আমুকাব গুবা পান খাই ॥
সিদ্ধ গুকব পাও,
বক্ষা কবা কামরূপ কামাখ্যা মাও ॥

Contents.—It contains *mantras* and medicines. Some of the mantras are for effecting happy relationship between husband and wife. There are *mantras* for curing fever, driving away evil spirits and curing the biting of rabid dogs.

Owner.—Srijut Pratap Narain Chaudhury of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 102.

Name.—Nagaksa Juddba.

Subject.—An account of a battle fought between Hanuman and Nagaksa.

Author.—Bhavadeva Bipra. Particulars about him are not available.

Date.—Uncertain.

Description.—This *puthi* is written in Assamese verses on Sanchi bark. It has 26 folios, all of uniform size, measuring 12 × 3½ inches. Each of the folios contains 9 lines of writings on each side, excepting the first which contains only 9 lines on one side. The book is full of spelling mistakes. The *puthi* appears to be old.

The opening lines.—

বামং লক্ষ্মণপূর্ব্বজং বঘুবরং সীতাপতিং সুন্দবং
কাকুৎস্থং কবুণাময়ং গুণনিধিং বিপ্রপ্রিয়ং ধার্ম্মিকং
সত্য সুন্দবং দশবথ তনয়ং শ্যামলং শান্তমূর্ত্তিং
বন্দে লোকাভিবামং বঘুকুলতিলকং বাঘবং বাবনাবিং ॥

The closing lines—

হবিক মনত চিন্তি হৃদয়ত
ধবিয়োক সর্ব্বজনে।
এবা আন কাম বোলা বাম বাম
যত সামাজিক জনে॥

Colophon.—

প্রভু বামচন্দ্র কথা মধুময় সাধ্য।
বিপ্র ভবদেবে বিবচিলা তান পদ্য॥

Contents.—This *puthi* describes an episode in the Ramayana, namely battle fought between Hanuman and Nagaksa. Rama, after having been installed as the king of Ajodhya, made up his mind to perform an Aswamedha Jajna and accordingly sent Hanuman and Lakshmana with some of his followers to bring a horse of a particular description required for the ceremony. Hanuman had to go to an island far away from the main land in search of the horse and brought it after having vanquished Nagaksa the demon king of that island. Hanuman is the hero of this episode.

Owner.—This *puthi* was purchased from Srijut Anadar Mahanta of Barpeta.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 103.

Name.—Narasinha.

Subject.—A collection of *mantras* or incantations.

Author.—Not known.

Date.—Uncertain.

Description.—This is a small *puthi* of 14 folios written on Sanchi bark, the size of which is 8 × 2 inches. Each page of a folio contains 6 lines of writings. The *mantras* are written in the Assamese verses and the copy, which contains numerous orthographical mistakes, was presumably made in Saka 1743, like "*Suchi Mantra*" described in No. 143, Part I.

The opening lines.—

গুরুব আজ্ঞা শিবোগত কবি।
জাবিবে লৈলো মই নবসিংহ হঙ্কাবি॥

মাৰিলো হুঙ্কাৰ দিগৰ চাৰি।
পলাউক দৈত্য দানৱ, ভূত পিশাচ,
কুবেৰ বান্ধ বিৱালি ॥

The closing lines.—

চাৰি আঙ্গুল সেটা, আঠ আঙ্গুল চেটা,
বাপেকে জীয়েকে খেলাৱে ভটা।
মুখ চাই চাই মাৰে সেটা,
নাম বিষ কালিকাৰ চেটা ॥

Contents.—The *puthi* describes how the God assumed the shape of Nara-Sinha to destroy the Asura Hiranya Kashipu. At the very sight of Narasinha all the Devas and Asuras were extremely terrified. This *mantra* is recited to cure every kind of diseases.

Owner.—Srijut Pratap Narain Chaudhury presented this *puthi* for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 104.

Name.—Nitiratna.

Subject.—Some discourses on morality delivered by the "Nine gems" of the court of Vikramaditya.

Author.—Rudraram. Nothing more is known about him.

Date—Uncertain.

Description.—This *puthi* is written on oblong strips of Sanchi bark in metrical Assamese, but a few Sanskrit slokas are also inserted here and there. There are 68 folios, each folio having eleven lines of writings on its each side. The *puthi* is complete in 1,157 couplets. The size is 12 × 4 inches. The copy was made in the Saka 1783 or 1861 A. D. by the Kayastha Deka Gossain of Telpani Sattra. The *puthi* is in good condition.

The opening lines.—

ওঁ শ্রীকৃষ্ণায় নমঃ।

জয় জয় দৈৱকীনন্দন আদি দেৱ।
ব্রহ্মা গৌৰী শঙ্কৰে কৰন্ত যাক সেৱ ॥
পঞ্চম পাতকি মহা বিশ্বদ্রোহীগণ।
বৈকুণ্ঠক পাৱে যাক কৰিলে স্মৰণ ॥

The closing lines.—

সেহি পাঞ্চপাণ্ডবর শুনিয়ো লক্ষণ।
এক নারী বিবাহ করিলা পাঞ্চজন॥
এক যোনী মধ্যে পাঞ্চ ভাই প্রবর্ত্তয়।
তথাপিতো তান্ত কিবা দোষক আছই॥ ১১৫৭॥

Colophon.—

নীতিরত্ন কথা ইতো পরম গহন।
ভণে ক্ষত্রবাম কবি শুনা সর্ব্বজন॥

Contents.—The *puthi* begins with an account of how the assembly of "Nine gems" was formed in the Court of Vikramaditya. It mentions their names as follows :—(1) Dhanwantari, (2) Kshapanaka, (3) Amarsingha, (4) Sanku, (5) Betal Bhatta, (6) Ghatakarpara, (7) Kalidasa, (8) Baraha Mihir (9) Bararuchi.

A literary conference of these scholars was held where every one of them delivered a lecture on morality. These lectures, which are embodied in the *puthi*, are very interesting and they dwell on various subjects, *e.g.*, social, political, domestic and religious.

Owner.—The *puthi* has been purchased from one Gendhela Khataniar of mauza Dakhinhengera, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* is an Assamese translation from Sanskrit Niti-ratna compiled by Acharjya Kavi Sekhar.

No. 105.

Name.—Nām Ghosā.

Subject.—The book explains the philosophy of the religion of devotion.

Author.—Madhab Deva (Vide No. 7, Part I.)

Date.—The exact date of this book is not known but as it contains a reference to the death of Sankar Deva, it must have been written after Sankar's death, *i.e.*, 1568 A.D.

Description.—The *puthi* is written on Sanchi bark and contains 44 folios of the size of 15 × 4½ inches. Each folio contains 10 lines of writings. This *puthi* is popularly known as Hāzāri Ghosā as it contains 1,000 verses. The book occupies a very high place in the religious literature of Assam and as a literary production it is regarded as one of the best books in the Assamese language.

The opening lines.—

মুক্তিত নিস্পৃহ যিতো, সেহি ভকতক নমো,
বসময়ী মাগোহোঁ ভকতি।
সমস্ত মস্তক মণি, নিজ ভকতব বশ্য
ভজো হেন দেব যদুপতি ॥

The closing lines.—

যদুমণি যাদব যাদবানন্দ হবি।
নবহবি গোবিন্দ গোবিন্দ বাম ॥
মাধব বাম হবি হে যাদব বাম হবি ॥

Colophon.—

হবি গুণ নাম ভাবিয়া পুকষে,
বহয় হবিব পাশে।
গুকব চবণ হৃদয়ে ধবিয়া
কহয় মাধব দাসে ॥

Contents.—The book consists of the metrical rendering of the beautiful passages culled from Sanskrit Vaisnavite literature. The *puthi* begins with a devotional prayer to the God and narrates in detail the merit of reciting the name of Hari. Then it interprets the meaning of every attribute of the Hari. It also describes briefly the philosophy of the religion of devotion and shows how this form is superior to other forms in Kaliyuga. The book concludes with some of the choicest religious songs in the Assamese language.

The owner.—The Adhikar Goswami of the Bengena Ati Sattra has kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this book in the collection presented by Srijut Pratap Narayan Chaudhury of Nalbari.

No. 106.

Name.—Nāma Mālikā.

Subject.—This is a book Commenting on the attributes of Visnu as given in the Puranas and Samhitas.

Author.—Madhab Deva (*vide* No. 7, Part I).

Date.—Written during the reign of Lakshminarayan of Cooch-Bihar. 1584-1622 A.D.

Descrpition.—This *puthi* is written on ordinary foolscap paper and contains 32 folios. Each folio has 22 lines of writings on its both sides. The language of the *puthi* is Assamese poetry. There are 607 couplets. The *puthi* is full of spelling mistakes. This copy was made only in 1802 Saka. The size of the puthi is 11 × 4 inches.

The opening lines.—

জয় জয় কৃষ্ণ প্রভূ প্রণত তাৰণ।
মঙ্গলৰো সুমঙ্গল যাৰ গুণগণ॥
যাৰ নামে কৰে মহা পাপীক নিস্তাৰ।
হেন কৃষ্ণ পদে কোটি কোটি নমস্কাৰ॥

The closing lines.—

যেন সর্ব্বক্ষণে, আমাৰ বচনে,
নাছাড়ে তোমাৰ নাম।
এহি অনুগ্রহ, কৰিও লোকক,
ডাকি বোলা ৰাম ৰাম॥ ৬০৭॥

Colophon.—

শ্রীমন্ত পুৰুষোত্তম দেৱ গজপতি।
পৰম মহন্ত সন্ত আতি শুদ্ধমতি॥
তাহান সংহিতা ইতো আতি মনোগত
হৰিনাম মালিকা সম্পূর্ণে সমাপত॥
শুনা সভাসদ দুখ হৌক উপসাম।
পৰম হৰিষে ডাকি বোলা ৰাম ৰাম॥

Contents.—This puthi is a compilation from all the Puranas and Samhitas about the supremacy of the Vaisnava cult and the glory of the names of Visnu, rendered into Assamese poetry. It makes references to no less than 47 Sanskrit books.

The owner.—Srijut Romes Chandra Das of Barpeta made a gift of this puthi.

The place of deposit.—The library of the K. A. Samiti.

Remarks.—It has been distinctly acknowleged in the book by the author that this compilation was made by Raja Purusottam Gajapati through the assistance of several Brahman Pandits from various Sanskrit works. Madhab Deva translated it into Assamese poetry at the request of Birupakhya Karji, the Chief Minister of Raja Laksminarayan of Cooch-Bihar. Bhatta Deva has stated in his Satsampradaya Katha that the

original Sanskrit compilation of this book was brought by Sankar Deva from Orissa. (*vide* remarks on Dipika Chandra by Purushottam Gajapati described in No. 42, Part I).

No. 107.

Name.—Padma Purana.

Subject.—The book describes the religious duties, a pious man ought to observe during the days and the months of the year.

Author.—Not known.

Date.—Uncertain.

Description.—The *puthi* is written on Sanchi bark, the size of which is 15 × 4½ inches. There are 44 folios, each side of which contains 12 lines of writings. The language in which the *puthi* is written is Assamese prose, and the characters are of Gargonya type. The copy appears to have been prepared in 1718 Saka or 1796 A. D. Only the first two leaves of this book have been damaged, otherwise it is in a good state of preservation.

The opening lines.—

মহাদেৱত পার্ব্বতীয়ে সোধন্ত হে মহাপ্রভু সদাশিৱ মই যদি তোমাৰ নিজ দাসী হওঁ মোক প্রতি প্রসন্ন হৈৱা রুদ্রাক্ষৰে কুশমূলৰে কি মহিমা মই শুনিবাক ইচ্ছা কৰো।

The closing lines.—

কার্ত্তিক মাসত যি পৱমেশ্বৰক তুলসী দান কৰে অযুত গো দানৰ ফল পাই। এই কার্ত্তিকৰে অমাবাস্যাত উল্কা দান কৰিলে পিত্রাদি তুষ্ট হই। আৰু মাঘ মাসত যি জনে প্রাত-স্নান কৰি ব্রহ্মচর্য্য ধৰি ঈশ্বৰক চিন্তি থাকে তাৰ মহাপাতেক নষ্ট হই। ইতি শ্রীপদ্ম পুৱাণান্তৰ সমাপ্তি অধ্যায় সমাপ্তঃ। আকে জানি নিৱন্তৰে হৰি বোল হৰি বোল।

Contents.—The *puthi* first describes the benefits of wearing strings of Rudrakshya beads and of offering Tulsi leaves to God, of venerating the cows, of respecting the pipul tree and of bathing in the Brahmaputra river. The manners and customs prevalent in different parts of the country are then narrated. The effect of observing fasts during Ekadasi and Janmastami, is then described. Then follows a description of the terrible journey of a sinner to the hell. Then it states the effect of taking bath at day break. In the month of Kartika, every evening, men should offer lights in the sky in front of the sacred Tulsi plant. Then there is a description of Jagannath at Puri. Next follows the description of a godly man and an ideal king. The *puthi* advises the people to rise an hour before the dawn

and meditate till morning. The process of meditation, the mystic effect of uttering the name of Hari, the religious duties to be performed every month, bring the manuscript to its end.

Owner.—Srijut Bhadra Krishna Goswami of Bar Elengi made a loan of this puthi to the collection.

Remarks.—It is a pity, the *puthi* does not mention the name of its author whose valuable contributions for the development of the prose Assamese literature entitle him a place next only to that of Bhatta Deva the father of the Assamese prose.

No. 108.

Name.—Panchali Bibaha (the marriage of Dropadi).

Subject.—An account of the birth of Dropadi and her marriage with five sons of Pandu.

Author.—Ramsaraswati (*vide* No. 12, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark in Assamese poetry. It contains 65 folios and each folio measures 13 × 4 inches. Every page has 8 lines of writings and the *puthi* contains 860 couplets. There are many spelling mistakes. The *puthi* was copied by one Gangaram in 1725 Saka or 1803 A. D.

The opening lines.—

জয় নমো নাৰায়ণ নিত্য নিৰঞ্জন।
ভকত অভয় দাতা সত্য সনাতন॥
কোটি কোটি ব্ৰহ্মাণ্ড কটাক্ষে সৃজে মায়া।
জয় পূৰ্ণকাম ব্ৰহ্মময় যাৰ কায়া॥

The closing lines.—

ভকতৰ সঙ্গ তযু গুণ নাম
সদায়ে নোহো বিৰাম।
ভাৰত ভূষণে কৰয় কাকুতি
ডাকি বোলা ৰাম ৰাম॥

Colophon.—

কহে ৰাম সৰস্বতী এৰা আন কাম।
পাতক ছাড়োক ডাকি বোলা ৰাম ৰাম॥

Contents.—This *puthi* narrates that King Dropada of Panchala had hundred sons but no daughter. He got Dropadi as his daughter after a

prolonged *janja*. When Dropadi attained her age, the king announced her Swayambara where all the kings were invited. Sri Krishna also went there. A condition was imposed that whoever will be able to pierce with his arrow an artificial fish kept aloft over a moving disc by looking at its shadow on a pot of water below, would gain Dropadi. All the kings tried but in vain. But Arjuna who went there in the guise of a Brahman performed the feat. Then Dropadi garlanded him as her future husband. A day was fixed to solemnise the marriage. By the permission of their mother and the persuations of Sri Krishna, all the five brothers agreed to marry her as their common wife.

Owner.—Srijut Purnananda Chaliha of Golaghat presented this *puthi* to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—It is an episode in the Adi Parva, the first book of Mahabharata.

No. 109.

Name.—Parijat Haran.

Subject.—A dramatic representation of the story of carrying away the heavenly flower Parijata by Shri Krishna.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.—Ditto.

Description.—This *puthi* is written in Assamese prose and verses with a mixture of Brajabuli on 15 strips of Sanchi bark. Each of the folios measures 14×4½ inches, and contains 12 lines of writings on each side. It appears to be old.

The opening lines.—

নমঃ কৃষ্ণ বিষ্ণুভূতানন্তশক্তেচ্যা।
নমো বাম বাজীবনেত্র প্রভো তে ॥

The closing lines.—

ধবমকি উপবি বাজা নাম।
কৃষ্ণকিঙ্কবে কহে বোল বাম বাম ॥

Colophon.—

স্বামীক কবোঁ পাবে পবণাম।
কহতু শঙ্কব গতি মতি মেবি বাম ॥

Contents.—This drama represents how Shri Krishna, after having killed Narakasura, the King of Kamarupa, went to the heaven at the

request of his beloved wife Satyabhama to take away the heavenly flower Parijata from Amravati, and how Indra, the King of heaven, was defeated in a battle and the heavenly flower was brought down to Dwarka and planted in front of Satyabhama's house.

Owner.—The Adhikar Goswami of Auniati kindly gave this *puthi* as a loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This drama was composed at the request of Jagatananda Dalapati *alias* Ramrai. For general remarks *vide* Kali-daman described in No. 67, Part I. There is another copy of this *puthi* in the collection.

No. 110.

Name.—Patni-prasad.

Subject.—A drama representing how on one occasion Shri Krishna was sumptuously fed by the wives of the same learned Brahmins who would not recognise the Godhead of Shri Krishna.

Author.—Sankardeva (*vide* No. 1, Part I).

Date.—Ditto.

Description.—This *puthi* is written in Assamese prose mixed with Brajabuli on Sanchi bark. It contains 6 leaves in all and each of the leaves measures $14 \times 4\frac{1}{2}$ inches, and contains 12 lines on each side. It looks old.

The opening lines.—

লক্ষ্মায়োকনতে নতে পদ পদে ভারো ভবা ভঞ্জকে।
বন্দে নন্দ নিবাস বাস দনুজ গ্রীবা ছিদা গর্ব্বিতং॥

The closing lines.—

সে প্রসাদ পারে, অন্যথা নাপারে,
ইহা জানি নিবন্ধবে হবি বোল হবি।

Colophon.—

চরণ পঙ্কজ মণি মঞ্জির বোল।
তাহে মজোক মন শঙ্করে বোল॥

Contents.—This is an Assamese drama which represents how on one occasion Shri Krishna with his train of cowherd boys was fed by the simple-minded virtuous wives of the Vaidik Brahmins who derisively refused to give alms to the hungry cowherd boys.

Owner.—The Auniati Adhikar Goswami gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This drama was composed at the request of Ramrai. For further remarks *vide* " Kali-daman " (No. 67, Part I).

No. 111.

Name.—Phakarar *puthi*.

Subject.—Riddles.

Author.—Kabikankan. Probably this was the title and not the name of the author.

Date.—Uncertain.

Description.—This is a small *puthi* of 4 folios written on ordinary paper. The size of the *puthi* is $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Each side of a folio contains 7 lines of writings. There are 24 riddles in the *puthi*. The copy is a new one and it contains very many mistakes. The *puthi* is in Assamese verse.

The opening lines.—

খাইবাৰ মুখ নাই উদৰ ভৰি থাই।
মনুষ্যৰ মুণ্ড লৈ স্মৃতি নিদ্রা যাই॥
কহে কবিকঙ্কন হিয় ালী ছন্দ।
আচোক মুকুথ পণ্ডিতৰো লাগে ধন্ধ॥

The closing lines.—

ত্রিনেত্রধাৰী নোহে শূলপাণী।
বৃক্ষাগ্র বাসী নোহে পক্ষিৰাজ॥
অম্বুধৰে কিন্তু নোহে মেঘ পুত্র।
বাকলী ধাৰী নোহে বাম চন্দ্র॥

Colophon.—

কহে কবিকঙ্কন হিয়ঁালীৰ ছন্দ।
মুকুথে বুজিব চাবি পণ্ডিতৰো ধন্ধ॥

Contents.—There are 24 riddles in Assamese on different subjects such as a pillow, a Kalsi, the breasts, the cocoannt, etc.

Owner.—This *puthi* was presented by Srijut Pratap Narayan Chaudhury of Nalbari.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—These riddles are well known in Assam. There are Assamese riddles on various subjects such as religion, society, etc., but they are not to be found in a collected form.

No. 112.

Name.—Pimpara Guchua.

Subject.—A drama depicting the play-full repartee of Shri Krishna with a milkmaid.

Author.—Madhav Deva (*vide* No. 7, Part I).

Date.—Ditto.

Description.—This is a small *puthi* containing only 4 folios of Sanchi bark, all of uniform size, and is written in a mixed language of Assamese and Brajabuli. Each of the leaves measures 14 × 4½ inches, and has 12 lines of writings on each side. It looks old.

The opening lines.—

কস্তম্ বাল বলানুজস্তমিহ কিংমন্মন্দিবাশঙ্কয়া
বুদ্ধং তন্নবীনত কুম্ভবিবরে হস্তং কিমর্থং ন্যসেৎ।
কর্ত্তুং তত্র পিপীলিকাপনয়নং সুপ্তা কিমুদ্বোধিতাঃ
বালাবৎসগতিং বিবেক্তুমিতি সংজল্পন্ হরি পাতুবঃ॥

The closing lines.—

ইহাক শ্রবণ কীর্ত্তন কবি সুখে সংসাব তবব
জানি কৃষ্ণব চবণে মন থিব কবি নিবন্তবে হবি বোল হবি।

Colophon.—

কহয় মাধব প্রভো আক কিছু ন্যবুলিয়ো
তোমাব জননী দুখ পায়।

Contents.—This is a small drama which depicts how one day Shri Krishna was caught hold of by a Gopi, in her house when he was about to enter his hand into a pitcher of butter and how with puns and arguments he acquitted himself honourably and laid the fault on the Gopi who charged him with theft.

Owner.—The Auniati Adhikar Goswami kindly gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 113.

Name.—Raja Vansabali, No. 1.

Subject.—History of the Darrang Rajas.

Author.—Ratikanta Dwija, the grandson of Gadadhar, was the author of this book.

Date.—The book was written in Saka 1724 or 1802 A.D. as is evident from the following lines :—

ভূজ কর্ণ ঋষিচন্দ্র শক মাঘ মাসা।
ভণে বতিকান্ত বিষ্ণুপদ কবি আশা॥

Description.—The original manuscript was written on Sanchi bark but as the owner would not part with it, I got it copied in a bound book of foolscap size. The *puthi* extended up to 90 pages of that book and is written in Assamese poetry ; the stanzas are not numbered.

The opening lines.—

জয় নমো কৃষ্ণদেব দৈরকী নন্দন।
মেঘ শ্যাম তনু পীত বস্ত্রে বিতোপন॥
হিয়াত শ্রীবৎস লক্ষ্মী মায়া প্রকাশন্ত।
কোটী সূর্য্য সম কণ্ঠে কৌস্তভ শোভন্ত॥

The closing lines.—

হবিন্দ্রনাবাণ কথা কহো এক মন।
অচ্যুতনাবাণ পুত্র হবিন্দ্র নাবাণ॥
মহাশুদ্ধমতি সিটো বিস্তাত পার্গত।
মাধব নাবাণ হোরে হবিন্দ্রব সুত॥

Colophon.—

ভণে বতি কান্তে, বৈষ্ণব একান্তে,
ঘুষিয়া কৃষ্ণ সম্প্রতি॥

Contents.—The *puthi* describes the early history of the Koches and tries to establish the relationship of the Koch kings with Mahadeva as in the Raja Vamsabali by Surjya Deva and Vamsabali by Surjya Khari Daibajnya. The Raja Vansabali No 1 describes the incidents of the Koch Kings down to several generations from Balinarayan.

Owner.—The owner of the original *puthi* is the Darrang Raj family of Mangaldai.

Place of deposit.—The copy has been kept in the library of the K. A. Samiti.

Remarks.—The histories of the Koch Kings are in poetry, whereas the histories of the Ahom Kings are always in prose.

No. 114.

Name.—Rāja Vamsābali, No. 2.

Subject.—The history and the origin of the Darrang Rajas.

Author.—The author of the *puthi* is Surjyadeva Dwija, who was a descendant of the famous Sanskrit Scholar of Assam, Mahamahopadhyaya Pitambar Siddhanta Vagish, author of 18 Sanskrit books known as *Kaumudis* on the rites and ceremonies of Hindus. Surjyadeva is reputed to have written three different books on the Koch Kings of Kamarupa ; the first one was taken by Raja Harendranarayan of Cooch Bihar, the second one is said to have been given to a " Sahib " (European gentleman) by Raja Jagatnarain of Darrang and the book under review is his third production under the orders of Rajkumar Gandharbanarayan of Darrang. The author met with many reverses of fortune ; he lost his brothers, wife and children and his properties were also stolen away. He was a priest of the Darrang Raj family and his family is still to be found in mauza Sarabari in Mangaldai sub-division.

Date.—The date of the *puthi* is not given but it was written by the orders of Gandharbanarayan Rajkumar, son of Raja Jagatnarayan. Gandharbanarayan is 9th in descent from Raghudeva (1581-1593 A. D) and his grandfather Hansanarayan was a contemporary of the Ahom King Gaurinath Singha (1780-1795 A. D.). Allowing 30 years for every generation, Gandharbanarayan's probable time appears to be 1840 A.D. and so the approximate date of the *puthi* would be about 1840 A. D. That the puthi was written after the British conquest, is clear from the fact that, a Vamsabali written by the same author was made over to a " Sahib."

Description.—The *puthi* is written on strips of country made paper of the size of 20 × 6 inches. The *puthi* is however in an incomplete state the first and the last folios having been lost. The folios are numbered by two series, the first series runs from 1 to number 93 and the 2nd series runs from 1 to 49. Therefore the total number of folios in the puthi excluding the missing leaves are (91 + 49) 140. Each folio contains 11 lines of writings, but the 2nd series begins with stanza 1,546 and continues up to stanza 2,613. The *puthi* contains in all 2,613 stanzas. It is written in ancient Assamese characters. There are a number of orthographical mistakes in the *puthi*.

The opening lines.—

মহন্তৰ বংশবুলি সবে মাজ কৰে।
দৱঙ্গৰ নৰপতি সদায়ে আদৰে ॥ ২৯ ॥
আৰু এক বংশাৱলী আছো হো কৰিয়া।
বিজয় নাৱাণে আছে বেহাৱক দিয়া ॥

The closing lines.—

কতেক কহিবো ভাগবতব মহিমা।
ব্রহ্মা হবো নাপাবয় ভাগবতব সীমা॥
হেন শুনি মহাবাজা মনে বঙ্গ ভৈলা।

Colophon.—

সূর্য্যদেব কবি, শিব দুর্গা সেবি,
কৰিলেক ইতো কাম।
শুনি বুদ্ধ জন, তেজি আন মন,
ডাকি বোলা বাম বাম॥

Contents.—The *puthi*, as its name implies, furnishes an account of the Koch Kings of Kamarupa. The *puthi* incidently describes that when Gaurinath Sinha was ruling over Assam, he killed Hansanarayan, the Darrang Raja. His son Krisnanarayan got enraged at it and went to Bengal and brought some soldiers from there and fought a battle with Gaurinath. Gaurinath's forces having been defeated, he fled to Gauhati and Krisnanarayan declared himself an independent King of Darrang disavowing all allegiance to the Ahom Kings. Krishnarayan's brother Jagatnarayan had two sons Madhunarayan and Gandharbanarayan and this *puthi* is said to have been written by the orders of Gandharbanarayan.

The *puthi* gives an account of the reconstruction of the Kamakhya temple and furnishes fuller details about it not to be found in any other book. It has been stated in the book that the tank at the foot of the Kamakhya Hill was dug by Naranarayan's orders before the temple was reconstructed and it was called Durga Sarobar which name it still retains. The Koch Raja appointed an Engineer called Mahatram Basya to superintend the work but he received various complaints against him and deputed Silarai to enquire. Silarai inquired into the matter and found the charges proved against Mahatram and punished him severely by imposing a heavy fine and disgracing him publicly. Silarai entrusted the work to Megha Mukdum who accomplished it in a splendid style in 1487 Saka.

Owner.—Darrang Raj family of Mangaldai.

Place of deposit.—The *puthi* has been deposited in the library of the K. A. Samiti.

Remarks.—It has since been taken away by the owner.

No. 115.

Name.—Rajasuya Jajna.

Subject.—The account of the Rajasuya Jajna performed by Judhisthira.

Author.—Madhab Deva (*vide* No. 7, Part I).

Date.— Ditto.

Description.—This *puthi* is in Assamese verses written on Sanchi bark and contains 50 folios. The size of the manuscript is 11 × 4 inches. Each folio contains 24 lines on its both sides. This copy was prepared only in Saka 1778. The characters are of the Gargonya type and the copy is not free from orthographical mistakes. There are 779 couplets in the *puthi*.

The opening lines.—

জয় জয় কৃষ্ণ জ্ঞানময় কলেবৰ।
চাৰি বেদ যাৰ আজ্ঞা বাণী নিবন্তৰ॥
লিখিল ব্রহ্মাণ্ড ক্রীড়া ভাণ্ড ভৈলা যাৰ।
হেনয় কৃষ্ণক কোটি কোটি নমস্কাৰ॥ ১॥

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The closing lines.—

জানিয়া বিশ্বাস, কবি নিবন্তবে,
ধৰা মাধৱৰ নাম।
ৰচিলা মাধৱ, নামেসে বান্ধৱ,
জানি বোলা ৰাম ৰাম॥ ৭৭৯॥

Contents.—The *puthi* begins with a description of the capital of Dwaraka where Shri Krishna went to live with his wives and children for fear of Jarasandha, the king of Magadha. When Jarasandha went to fight with Shri Krishna, he invited all the Rajas of India to join him and on his return after victory, he put into prison all those Rajas who did not join him. They were put to so much indignities and privations that they were compelled to send an emissary to Shri Krishna imploring him to liberate them from their imprisonment. Shri Krishna went to fight with Jarasandha accompanied by Bhima and Arjuna. Jarasandha disdained to fight with Krishna and Arjuna as unworthy match for him but fought a terrible duel with Bhima and was about to overthrow him, when Krishna gave him a hint by tearing a blade of grass whereupon Bhima killed Jarasandha by tearing him asunder by his legs. Shri Krishna then put Jarasandha's son Sahadeva on the throne of Magadha and set all the Rajas at liberty. Then the Rajasuya Jajna was performed with great

pomp. It is called Rajasuya because all the works in connection with this Jajna must be performed by none but the Rajas themselves.

Owner.—This *puthi* belonged to Srijut Anadar Mahanta of Barpeta and I bought it from him for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 116.

Name.—Rama Vijay.

Subject.—A dramatic representation of the marriage of Rama with Sita.

Author.—Sankar Deva (No. 1, Part I).

Date.— Ditto.

Description.—This *puthi* is written in Assamese and Brajabuli on 14 leaves of Sanchi bark all of uniform size. Each of the leaves measures $14 \times 4\frac{1}{2}$ inches, and contains 12 lines on each side. It appears to be old.

The opening lines.—

যন্নামাখিললোকশোকশমনং যন্নাম প্রেমাস্পদং
পাপাপাৱপয়োধিতাৱণ বিধৌ যন্নাম পীনপ্লৱং।

The closing lines.—

কৃষ্ণক কিঙ্কৱ শঙ্কৱ বোল।
কৱ সব নৱ অৱ হৱি হৱি বোল॥

Colophon.—

চৱণক ৱজ্জি মঞ্জিৱ মণি বোল।
কৃষ্ণ কিঙ্কৱ উহি শঙ্কৱ বোল॥

Contents.—This drama represents how Rama and Lakshmana, killed Tarakā, and other demons who disturbed Viswamitra in the performance of his *Jajna* and how Rama after having gained the hands of Sita by putting a string to the Siva's bow called *Ajagawa*, humbled down the pride of Parasuram.

Owner.—The Auniati Adhikar Goswami gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This drama was composed at the request of Sukladhvaja brother of Nara Narayan. For general remarks *vide* "Kali-daman" (No. 67, Part I).

No. 117.

Name.—Rām Mālikā.

Subject.—It recounts the merit of reciting the attributes of Hari with devotion.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark in old Assamese characters. The language of the *puthi* is metrical Assamese. The *puthi* contains 41 folios. Each folio is occupied by 9 to 11 lines on each side. The *puthi* contains 560 couplets. The size of the *puthi* is $10\frac{3}{4} \times 3\frac{1}{2}$ inches. This copy was made by one Krishnapad Adhikar Gosain in 1796 Saka or 1874 A.D.

The opening lines.—

জয় নমো যাদব মাধব জনার্দ্দন।
জয় হৃষিকেশ সদাই সমগুণ॥
যিতো ব্রহ্ম সনাতন দৈবকী-নন্দন।
তাহান চবিত্র কথা শুন দিয়া মন॥

The closing lines.—

সেহি চক্ষু সুদা বুলি কৈলো সভাসদ।
কৃষ্ণক ভজিলে পাই বৈকুণ্ঠ সম্পদ॥
হেন জানি তেজিয়োক সবে আন কাম।
নিবন্তবে নবে ডাকি বোলা বাম বাম॥ ৫৬০॥

Colophon.—

শুনা সভাসদ ইতো কথা সাব।
শঙ্কবে বচিলা বাম মালিকা পয়াব॥

Contents.—The contents of this *puthi* are said to have been derived from the Bhagawat, Books VIII, X and XII. It says that Krishna alone can give salvation. It insists on uttering his names and singing and hearing his praises. But one is required to do this through the guidance of a Guru who is to be held in high respects.

Owner.—The *puthi* is a gift from Srijut Amburam Mahanta of Marangi, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Sankar Deva is supposed to have written this *puthi* while he was at Bardowa. The *puthi* contains a beautiful description of Bardowa during Sankar's stay there.

No. 118.

Name.—Ramayana—Ādi Kānda.

Subject.—The Assamese translation of the 1st canto of Ramayana.

Author.—Madhab Deva (*vide* No. 7, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark. There are 60 folios and each page of a folio contains 14 lines of writings and the number of stanzas is 1,489. The size of the *puthi* is $16\frac{1}{4} \times 5$ inches. The language of the *puthi* is Assamese poetry, the characters being more akin to the Garhgaon type. This copy was made in San 1309 or 1902 A.D., and the copy looks quite new and is free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ দেব দৈবকী নন্দন।
ব্রহ্মা হবে কবে যাব চবণ বন্দন॥
আতি অন্ত্যজাতি তবে যাব নিলে নাম
হেন কৃষ্ণ পদে কবো সদাএ বন্দন॥ ১॥

The closing lines.—

ভকত সঙ্গতি, বিনে প্রভু বাম,
নাহি মোব আন কাম।
সামাজিক লোক, হোক সদগতি,
ডাকি বোলা বাম বাম॥ ১৪৮৯॥

Colophon.—

এহিমত উপায়ে মুনিক আনিয়োক।
বচিলা মাধবে হবি হবি বুলিয়োক॥

Contents.—The 1st canto of the epic Ramayana begins with an account of the origin of the book. It is related that Brahma appeared before Valmiki and asked him to prepare a book recounting all the exploits of Rama and told him that he would receive instructions from Narada regarding the details of the work. Valmiki accordingly wrote this book. This canto describes the genealogy of Ramchandra and his birth. Even from his childhood he was greatly loved and respected by the people for his brave

and gallant deeds. At the request of the sage Biswāmitra he killed Tārakā Rākshasi and protected his *jajnās*. Biswāmitra then took him to the place of Sita's *Swayamvara* where Rama very easily put string to the Siva's bow and won Sita for his wife to the great surprise and mortification of the assembled princes there. He then married Sita in the usual fashion; when he was coming home he met Parasurām who opposed Rama's march saying that he was the detractor of his fame. Rama at first tried to appease him by sweet words but when he found him implacable, he fought with him and made him acknowledge his supremacy. Then he entered Ajodhya with his newly married wife in great triumph and lived there happily.

Owner.—The Adhikar Goswami of Bar Elengi Sattra in Majuli was the owner of this *puthi* and he kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are two sets of Ramayana in Assamese literature. The first set was the work of Madhab Kandali who flourished before Sankar Deva. Of the second set, the 1st canto was written by Madhab Deva and the last canto by Sankar Deva and the intermediate five cantos were written by Ananta Kandali.

No. 119.

Name.—Ramayana—Ajodhyā Kānda.

Subject.—This is the Assamese translation of the 2nd canto of the epic.

Author.—Madhab Kandali *alias* Kaviraja Kandali. He acknowledges to have translated the 7 cantos of Ramayana into metrical Assamese under the patronage of the Barahi King Mahamanikya. The Barahis constituted a branch of the Hinduised Kacharis. Before the advent of the Ahoms, the Barahi kings were ruling over the whole of the south bank of the Brahmaputra with their capital at Sonapur, somewhere near Sadiya.

Date.—His probable date is 1347 A.D. and so his writings belong to the Pre-Vaishnavite period of Assamese literature.

Description.—This manuscript is written on Sanchi bark of the size $14 \times 4\frac{3}{4}$ inches each. There are altogether 43 folios and 1126 stanzas, each page containing 15 lines of writings. The language of the *puthi* is Assamese verse and the characters are very old, and represent the Garhgaon type. The copy was made in 1526 Saka or 1604 A.D. The *puthi* is full of spelling mistakes and in some folios the writings have become quite indistinct.

The opening lines.—

জয় জয় বামচন্দ্র জগত আধাব।
ব্রহ্মা ইব পুবন্দব সেবক যাহাব॥
সৃষ্টি স্থিতি লয় যাব লীলা অনুপাম
হেন বাম পদে কবো সদায় প্রণাম॥

The closing lines.—

কলিত সম্প্রতি, নাহি নাহি গতি,
বিনে মাধবব নাম।
মাধব কন্দলী কহে নিবন্তব,
ডাকি বোলা বাম বাম॥ ১১২৬॥

Contents.—This canto begins with the preparations for the installation of Ramachandra as Juvaraja of Ajodhya, on his father Dasaratha's getting old. But King Dasaratha was a henpecked husband and was much attached to his youngest wife Kaikeyi, the step-mother of Rama. When Kaikeyi came to know of Rama's installation, she instigated the Raja to make her son Bharat a Juvaraja in place of Rama and to banish Rama from the country for 14 years. At first Dasaratha refused to agree to her proposal but at last he was prevailed upon, and Rama also agreeing to abide by the terms imposed by his step-mother went away to the forests for 14 years to fulfil the vow of his father. Accordingly he left Ajodhya accompanied by his wife Sita and step-brother Lakshmana. When they were living on the Chitrakuta Hill, Dasaratha died. Bharata went to Rama and asked him to come back to his kingdom and become the king but Rama refused to come back without serving the full period of his exile. The *puthi* ends with the return of Bharata to the capital.

Owner.—Srijut Gobinda Deva Misra Adhikari, the Sattriya of Barpeta, has kindly made a gift of this puthi to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This copy is 318 years old and is the oldest manuscript in the collection.

No. 120.

Name.—Ramayana—Ajodhyā Kānda.

Subject.—The Assamese translation of the 2nd canto of the Sanskrit epic.

Author.—Ananta Kandali (vide No. 32, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark of oblong strips of the size of 13 × 4½ inches. There are 58 folios and each folio contains 12 lines on each side and there are 1,030 stanzas. The *puthi* is written is Assamese verse. The characters are fine specimens of the Garhgonya type. This copy was made in 1620 Saka or 1690 A.D., that is 216 years ago and so it looks very old. The *puthi* is free from spelling mistakes and is in a good state of preservation.

The opening lines.—

জয় জয় কৃষ্ণ ইষ্টদেৱ হৃদয়ৱ।
পৱম পুৰুষ মহেশ্বৱ সৃষ্টিকৱ॥
জগতকে ৱক্ষা কৱে যাৱ অৱতাৱে।
কৱো নমস্কাৱ সহস্রেক একে বাৱে॥

The closing lines.—

শুনা সভাসদ, হয়া নিশব্দ,
ৱামৱ চৱিত্র কথা।
বোলা ৱাম ৱাম, তেজি আন কাম,
জনম নকৱা ৱেথা॥ ১০৩০॥

Colophon.—

অনন্ত কন্দলী কহে এহি মহা তত্ত্ব।
ডাকি ৱাম হৱি বোলা পাপ হৌক হত॥

Contents.—Vide No. 119, Part I.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, was the owner of this *puthi* and he has kindly made it a present to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Another copy of this *puthi* was procured from the Adhikar of the Dihing Sattra of Golaghat as a gift but its last folio is missing.

No. 121.

Name.—Ramayana—Āranya Kānda.

Subject.—Assamese translation of the 3rd canto of the Sanskrit epic.

Author.—Madhab Kandali (vide No. 119, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark and contains 36 folios; the size of the *puthi* is 12 × 3¾ inches. Each page of a folio

contains 13 lines and there are 773 stanzas in the *puthi*. The present copy was made in Saka 1658 ; and it naturally looks old and in some places the letters have become quite undecipherable. The characters are of the Kaithali type and the *puthi* is fairly free from orthographical mistakes.

The opening lines.—

জয় নমো বামচন্দ্র প্রভু ভগবন্ত ।
যাহাব লীলাব কেহোঁ নপারন্ত অন্ত ॥
ইচ্ছা মাত্রে হোন্তে সৃষ্টি পালন সংহাব ।
হেন বাম পদে কবো কোটী নমস্কাব ॥ ১ ॥

The closing lines.—

হেন জানি জন্ম, জীবন সাফলি
ধবা মাধবব নাম ।
ডাকি মুখ ভবি, বোলা উচ্চ কবি,
নিবন্তবে বাম বাম ৭৭৩ ॥

Colophon.—

এতেকে অবণ্য কাণ্ড ভৈল সমাপতি ।
মাধবে ভণন্ত মহামাণিক্যে শুনন্তি ॥

Contents.—This forms the 3rd canto of the epic and it begins with an account of Rama's going away to Dandaka forest from Chitrakuta to avoid Bharata and others. From there he went to the forest of Panchavati, where they met with Surpanakha, the sister of Ravana. Lakshmana punished Surpanakha by cutting her nose and ears for her audacity to make overtures of love to him and his brother. She feeling mortified at this went to Ravana and told him of her humiliation at the hands of Lakshmana and described to him the unparalleled beauty of Sita. Ravana was highly enraged to see the mutilated figure of Surpanakha and resolved to punish Rama by stealing away his beautiful wife. He took the help of his maternal uncle Mārīcha to accomplish his design. Mārīcha took the shape of a golden deer and appeared before Sita, who taking a fancy for the animal asked Rama to capture it for her. Rama went after the animal and did not return for a long time. Sita grew anxious for him and sent out Lakshmana to inquire after him. In the meantime Ravana took Sita away by force. Rama and Lakshmana on their return found that there was no Sita. Ram became quite unconsolable and both the brothers resolved to find out Sita.

Owner.—The late Shyamlal Chaudhury, Sub-Deputy Collector, was the owner of this *puthi* and his wife has kindly made it a present to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 122.

Name.—Ramayana—Kiskindhyā Kānda.

Subject.—The Assamese translation of the 4th canto of the Sanskrit epic.

Author.—Madhab Kandali (*vide* No. 119, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark in Assamese verse. The size of the *puthi* is 12 × 3¾ inches. There are 32 folios and 705 stanzas in the *puthi*. Each page of the *puthi* contains 13 lines of writings. This copy of the *puthi* was prepared in Saka 1658 or 1736 A. D. and it looks fairly old. The characters are of the Kaithali type and look quite uniform. The puthi is generally free from spelling mistakes.

The opening lines.—

প্রণামিলো ৰাম তিনি ত্রৈলোকাৰ নাথ।
নিশাচৰ ৰাৱনক ৰধিলা লঙ্কাত॥
সুগ্রীৱৰ হিত বুজি বালিৰ মৰণ।
মাধৱে ভণিলা শ্রীৰামৰ চৰণ॥ ১॥

The closing lines.—

দৈৱবাণী নোহে ইতো লোকে কহে কথা।
ইহাৰ এতেকে দোষ নলৈবা সর্ৱথা॥
ৰামৰ চৰিত্র শুনি তৰিয়ো সংসাৰ।
আলাস তেজিয়া ৰাম বোলা বাৰে বাৰ॥ ৭০৫॥

Colophon.—

মাধৱ কন্দলী ভণে, বুলিয়োক ঘনে ঘনে
ডাকি উচ্চ কৰি ৰাম ৰাম॥

Contents.—Kiskindhya Kanda is the 4th canto of the Ramayana and it describes the searching of Sita. When Sita was taken away by Ravana by force, Rama and Lakshmana went out in search of her and came across with Hanumana and Sugriva on the Hills of Risyamukha.

Sugriva was then quarrelling with his brother Bali for the kingship of Kiskindhya and he promised to find out Sita, if Rama would kill his brother and make him the king of Kiskindhya. Accordingly Rama killed Bali and made Sugriva the king whereupon Sugriva sent out messengers in all directions to make enquiries about Sita. The messengers sent towards the South, returned with the information that Sita had been taken away by Ravana, the King of Lanka, and that she had been kept in the Asoka forest surrounded on all sides by the Rakshasa women. This brings the canto to its end.

Owner.—Late Shyamlal Choudhury, Sub-Deputy Collector, was the owner of this puthi and his wife has kindly made it a present to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 123.

Name.—Ramayana—Kiskindhyā Kānda.

Subject.—Assamese translation of the 4th canto of the Ramayana.

Author.—Ananta Kandali (*vide* No. 32, Part I).

Date.— Ditto.

Description.—This is a *puthi* written on Sanchi bark and its size is 13½ × ½. There are 50 folios and each folio contains 9 lines of writings on each of its page. The number of stanzas is 601. There are many spelling mistakes in the *puthi*. The language of the *puthi* is Assamese verse and the characters are of the Garhgonya type.

The opening lines.—

জয় জয় ৰাম নাৰায়ণ অৱতাৰ।
পাতকীয়ো তৰে নাম মাত্ৰ নিলে যাৰ ॥
পশু পক্ষী ৰানৰকো কৰি মিত্ৰৱতী।
মুকুতিৰ পথ যিতো দেখাইলা ভকতি ॥ ১ ॥

The closing lines.—

ৰামৰ চৰণ, সেৱে যিতো জন,
সদায়ে সুমৰে ৰাম।
তাসম্বাক মঞি, শিৰে সহস্ৰেক,
কৰোহো নিতে প্ৰণাম ॥ ৬০১ ॥

Colophon.—

অনন্ত কন্দলী কহে এড়ি আন কাম।
নিবন্তরে নরে ডাকি বোলা রাম রাম॥

Contents.—The contents of this *puthi* are same as that of No. 122 of Part I.

Owner.—The Adhikar Goswami of the Auniati Sattra was the owner of this *puthi* and he has kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 124.

Name.—Ramayana—Lankā Kānda.

Subject.—Assamese translation of the canto 6 of the epic.

Author.—Madhab Kandali (*vide* No. 119, Part I).

Date.— Ditto.

Description.—This manuscript is written on Sanchi bark, each folio measuring $17 \times 4\frac{1}{2}$ inches. There are 145 folios in all, each page of which contains 9 lines of writings. There are 1,893 stanzas in the *puthi* and it is generally free from spelling mistakes. The writings are uniform and resemble the Lahkari characters of Kamrup. The *puthi* was copied by Dharmanarain Kayastha of Khudramakhibaha in Nambarbhag mauza of Kamrup in Saka 1727.

The opening lines.—

নমো নারায়ণ, বিষিনি খণ্ডন,
রঘুর নন্দন রাম।
সহস্রেক বাহু, সহস্রেক শির,
যার সহস্রেক নাম॥ ১॥

The closing lines.—

এতেকে জানিয়া, রামক ভজিয়ো,
তেজিয়ো সমস্তে কাম।
সংসার তরিয়া, বৈকুণ্ঠে চলিয়ো,
ডাকি বোলা রাম রাম॥ ১৮৯৩॥

Colophon.—

মাধব কন্দলী ভণে, রাম বোলা সর্ব্বজনে,
তেবে সুখে তরিবা সংসার॥

Contents.—The *puthi* begins with the preparations for the war that took place between Rama and Ravana. It describes at length the various episodes of the war with successes and reverses on both sides and describes also the weapons used by the soldiers on both sides. The *puthi* ends with the victory of Rama and the recovery of Sita. Rama after having killed Ravana went home with his spouse Sita and got himself installed as king and Bharata as Juvaraja. This brings the canto to its close.

Owner.—Srijut Lilasen Gohain, Mauzadar, Jorhat, was the owner of this *puthi* and he has kindly made a gift of it to the collection.

The place of deposit.—The library of the K.A. Samiti.

Remarks.—There is another copy of this canto in the collection bought from Anadar Mahanta of Barpeta.

No. 125.

Name.—Ramayana—Lankā Kānda.

Subject.—An account of the battle fought between Rama and Ravana. This is the Assamese translation of the canto 6 of the epic.

Author.—Adbhuta Acharjya. Nothing more is known about him.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark and it contains 74 folios. The language of the puthi is Assamese verse and the characters are of the Garhgonya type. The size of the *puthi* is 16 × 5 inches and each page contains 13 lines. The verses are not numbered. The copy looks old but it does not bear any date from which the age of the *puthi* can be ascertained. The *puthi* is free from spelling mistakes.

The opening lines.—

প্রথমে প্রণামোহো শ্রীবামের চরণ।
যে নাম স্মরণে হয় পাপ বিমোচন॥
হনুমান পাইল বামের আলিঙ্গন।
চারি দ্বারে সিংহনাদ ছাড়ে বানর্গণ॥ ১॥

The closing lines.—

রাম রাম বোল ভাই এহি বারে বার।
মনুষ্য দুর্ল্লভ জন্ম না হইবে আর॥
কফ পিত্ত বায়ু যখন তিন করিবে মেলা।
রাম নাম বলিতে নারিবে চাপিয়া ধরিবে গলা॥

Colophon.—

জনম জনম হৌক বামেত ভকতি।
অদ্ভুত আচার্য্য কবি মধুব ভাবতি॥

Contents.—This *puthi* has been styled Lanka Kanda by the author but some of the incidents described in it are not to be found in the original Lanka Kanda by Valmiki, *e.g.*, the kidnapping of Rama and Lakshmana by Mahiravana. This *puthi* really begins at the later part of the original Lanka Kanda. It narrates that when all the important warriors of Lanka fell in the battle, Ravana sent for his son Mahiravana who was then reigning in Patala. Mahiravana worshipped a goddess called Betala Chandika and by her grace he acquired many supernatural powers. As he would not be able to conquer Rama in an open fight, he caused all the soldiers in Rama's camp to fall asleep and then took away Rama and Lakshmana to his capital in Patala. After a perilous search Hanumana found them in Patala and brought them back by killing Mahiravana, his wife and his newly born son in a most desperate struggle. After that another son of Ravana called Birabahu fought with Rama but was killed after a hard fighting. At last Ravana himself fought very hard and fell in the battle. Rama then installed Bibhishana, the brother of Ravana, as the king of Lanka and returned to his kingdom with Sita and Lakhmana.

Owner.—Srijut Kanak Chandra Sarma, the retired Revenue Seristadar of Nowgong, was the owner of this *puthi*; he has kindly made it a gift to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The language of this book is not pure Assamese and so it may be presumed that the author might not have been a pure Assamese.

No. 126.

Name.—Ramayana—Sundarā Kānda.

Subject.—The Assamese translation of the Ramayana, canto 5.

Author.—Madhab Kandali (*vide* No. 119, Part I).

Date.— Ditto.

Description.—This is an illustrated *puthi* written on Sanchi bark having 70 folios. The size of the *puthi* is $17\frac{1}{2} \times 5$ inches. There are 14 lines of writings on each page of a folio and the *puthi* contains 853 stanzas. The language of the *puthi* is Assamese poetry and the characters are of the Garhgonya type. The copy of this *puthi* was made in Saka 1637

or 1715 A. D. and so it looks very old. The illustrations do not reveal much artistic skill but their colours are in excellent state. The *puthi* is comparatively free from spelling mistakes.

The opening lines.—

নমো নাৰায়ণ, বিঘিনি খণ্ডন,
ৰঘুৰ নন্দন ৰাম।
সহস্ৰেক শিৰ, সহস্ৰেক বাহু,
যাৰ সহস্ৰেক নাম॥
বাপৰ সত্যক, পালিয়া ৰাঘৱে,
সীতা সমে গৈলা বন।
বোলন্ত কন্দলী, আন গতি নাহি,
ৰামৰ দুই চৰণ॥ ১॥

The closing lines.—

ভৱভয় বিনাশক, মহামোক্ষ প্ৰকাশক,
সমস্ত ধৰ্ম্মৰ ৰস সাৰ।
জানি শুনা যত্ন কৰি, ডাকি বোলা হৰি হৰি,
তেৰেসে হে তৰিবা সংসাৰ॥ ৮৫৩॥

Colophon.—

কৰি শিৱোগত আতি ৰামৰ চৰণ।
মাধৱ কন্দলী ৰিৰচিলা ৰামায়ণ॥
নিমজোক মন মোৰ চৰণে ৰামৰ।
বোলা ৰাম ৰাম সভাসদ নিৰন্তৰ॥ ৫২৩॥

Contents.—This is the 5th canto of the Epic and it describes how Hanumana crossed over the sea and went to Lanka in search of Sita and found her in the Asoka forest. While at Lanka, Hanumana destroyed the fruit garden of Ravana and set fire to the houses and reduced them to ashes. He then returned to Rama, with a valuable gem from Sita as her credential, which she obtained as a present from her father-in-law Dasaratha, who again got it as a reward from the Devas for his assistance in their war with the Asuras. Ram was very much satisfied to learn from Hanumana all about Sita and Lanka and he resolved to cross the sea and recover Sita by fighting with Ravana. He bridged the sea by throwing stones into it by the monkeys.

Owner.—The Adhikar of Bengena Ati Sattra in Majuli was the owner of this *puthi* and he has kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 127.

Name.—Ramayana—Uttarā Kānda.

Subject.—The Assamese translation of the 7th or the last canto of the epic.

Author.—Sankar Deva (*vide* No. 1, Part I).

Date.— Ditto.

Description.—This *puthi* is written on Sanchi bark, the size of which is $13\frac{1}{2} \times 4\frac{1}{8}$ inches. There are 48 folios and each page of a folio contains 11 lines of writings. The *puthi* has 755 stanzas and the copy was prepared in Saka 1740 and it looks very old. The language of the *puthi* is Assamese verse and the characters in which it is written approach more the Garhgonya type of Upper Assam than the Lahkari type of Kamrup. This is however a careless copy containing a large number of spelling mistakes.

The opening lines.—

জয় জয় জগতব জনক শ্রীবাম।
অধমো উদ্ধবে যাব লৈলে গুণ নাম॥
যাক স্মবিলে তবে দুর্যোব সংসাব।
কবো হেন বামব চবণে নমস্কাব॥ ১॥

The closing lines.—

সম্যকে অমৃত ভাও, উত্তম উত্তবা কাও,
এহি মানে ভৈলা সমাপতি।
কৃষ্ণব কিঙ্কবে ভণে, বাম বাম ঘোষা ঘনে,
পাপ মানে জাউক অধোগতি॥

Colophon.—

হেন জানি হবি ভকতিব কবা কাম।
শঙ্কবে বচিলা ডাকি বোলা বাম বাম॥

Contents.—This is the Assamese translation of the 7th or the last canto of the Sanskrit epic and it begins with an account of the banishment of Sita by Rama to appease public opinion. Sita

was taken out by Laskhmana on the pretext of a long drive as desired by Rama and was left alone in a forest near the hermitage of the great sage Valmiki. Sita was then *enceinte* and could with great difficulty find her way to Valmiki's Asrama, where she lived for several years after giving birth to her twin sons Lava and Kusha. Rama performed a *Jajna* called Aswamedha to which he invited all the ruling chiefs. Kusha and Lava sang in that *Jajna* the exploits of Rama as described in the Ramayana by Valmiki and Rama was much pleased with their songs and summoned them to his royal presence and asked them about their antecedents. He came to know that they were the twin sons of Sita and were brought up in the hermitage of Valmiki. Rama was very anxious to see Sita and sent men to bring her back but Sita refused to come as he had banished her most cruelly. When Valmiki came to know this, next day he took her to Rama's court. Sita addressed the people assembled there how cruelly she was treated by her husband and accused Rama of the most inhuman treatment. She begged her mother Earth to take her back in her bosom to save her from further indignities at the hand of her husband. The Earth was rent asunder and Sita went down by that split to the utter bewilderment of the people and great mortification of Rama. The *puthi* then goes on to describe how Lakshmana departed from this world and how Rama went to heaven.

Owner.—Srijut Anadar Mahanta of Guagacha in Barpeta was the owner of this *puthi* and I have bought it for this collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this book in the collection known as Lakshmana-Barjan.

No. 128.

Name.—Rukmini Haran.

Subject.—The dramatic representation of the elopement of Rukmini, the daughter of Raja Bhismaka, who reigned over the valley of the Kundin in the pre-historic time, by Sri Krishna.

Author.—Sankar Deva (*vide* No. 1. Part I).

Date.— Ditto

Description.—This *puthi* is written in a mixed language of Assamese and Brajavali on Sanchi bark and contains 18 leaves, all of uniform size. Each of the leaves measures 14 × 4½ inches and contains 12 lines of writings on each side.

The opening lines.—

যৎ পাদ পঙ্কজ যুগঃ শিবসা সুবেশাঃ
সর্ব্বাদয়োদিবিসদোতিমুদাবহন্তি।
কীর্ত্তনাৎ কলি মলং মনুজাত্যজন্তি
কৃষ্ণস্য তস্য চরণং শরণং ব্রজেম॥

The closing lines.—

কলিমলমথন পরম হরিনাম
জানি সবহু নর বোলহ রাম রাম॥

Colophon.—

মোচল মুখ পিয়াক পীতবাসে।
কহ শঙ্কর রস কেশর দাসে॥

Contents.—This drama represents how Rukmini the beautiful princess of Kundila fell in love with Sri Krishna and was taken away by Sri Krishna to Dwaraka by defeating all the suitors who came to seek her hand.

Owner.—The Auniati Adhikar Goswami gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This drama was composed at the request of Ram Ray, Sankar Deva's cousin.

No. 129.

Name.—

(*a*) Saguni Mantra.
(*b*) Narasingha and Medicines.
(*c*) Khakhanda Mantra.

Subject.—Some incantations for cure of pain etc., and also some medicines.

Author.—Not known.

Date.—Uncertain.

Description.—This is a *puthi* written in Assamese verse partly on country-made papers and partly on machine-made papers and has 70 leaves in all. All the leaves are not of equal size and hence the measurement varies from $6 \times 2\frac{1}{4}$ inches to $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Almost all the leaves have 7 lines of writings on each side. In some places the characters are illegible. It appears to be old.

The opening lines.—

উবিল শগুনি গাজি গল পাখী।
কোন কোন বিষক আছাস ৰাখি॥
কোন বিষ জাৰিলোঁ, কোন বিষ মাৰিলোঁ

The closing lines.—

চৌহ্ৰাৰ মেলিলোঁ মই, মেলিলোঁ বন্দিশাল।
মোৰ ৰোগীক ৰক্ষা গাঠিয়ে একো কৰিব নোৱাৰে।

Contents.—This *puthi* contains incantations in three different parts.

The first part is known as Saguni Mantra which is believed to be highly efficacious in curing physical pain.

The second part contains certain incantations known as Narasingha by means of which evil spirits can be driven away. It also contains some such incantations as may be used to cure fever, centipede biting and to excite love and to fascinate lovers.

In the third part there is a long verse of incantations known as Khakhanda Mantra which is used in curing intestinal pains.

Owner.—This *puthi* was presented by Srijut Pratap Narayan Chaudhury of Nalbari.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 130.

Name.—Mrigāvati Charit.

Subject.—A love story.

Author.—Rama Dwija.

Date.—Uncertain.

Description.—This *puthi* is written in Assamese verse on Sanchi bark. There are 36 leaves of uniform size. Each leaf contains 11 lines of writings on each side and measures 16×4½ inches. Three leaves (12th, 24th and 32nd) are lost. In some places the characters are illegible, and the *puthi* itself is not in a good condition. It appears to be old. The margins of the folios are beautifully decorated with coloured paintings of various designs.

The opening lines.—

জয় নমো নাৰায়ণ পুৰুষ পুৰাণ।
জয় হৃষিকেশ সদাশিৱ সৰ্ব্বজান॥

অনাদি অনন্ত জয় জয় কৃপাসিন্ধু।
জয় দামোদৰ দীন দুখিতৰ বন্ধু॥

The closing lines.—

খণ্ডিত বিষয় আত সুখ নাহি কয়
অখণ্ড সুখক সাধা ভজি কৃপাময়॥
কুৎসিৎ বিষয় আৰ চাৰিয়ো সকাম।
কহে দ্বিজ ৰামে ডাকি বোলা ৰাম ৰাম॥

Colophon.—

বিষয় বিষম বিষে হৈয়া বিৰকতি।
সাধু সঙ্গে হৰি পদে কৰিয়ো ভকতি॥
ঘোৰ সংসাৰৰ দুখ এৰাইবা তেখনে।
কহে দ্বিজৰাম ৰাম বোলা সৰ্ব্বজনে॥

Contents.—This *puthi* contains a long versified fairy tale which narrates quite in an interesting manner how a prince happened to marry a fairy. The hero of the tale had to encounter many a hazardous enterprises on his way to the fairy land before he could meet his love; in all the adventures he proved himself to be a true hero. The hero and the heroine were united at last and the tale ends in a comedy.

Owner.—Srijut Sonaram Chaudhury of Rangmahal, North Gauhati, gave this *puthi* on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are very few books in Assamese on fiction and this is one of them.

No. 131.

Name.—Samsara Chakra.

Subject.—This *puthi* gives an account of sufferings of human beings here in this world and hereafter.

Author.—Bhagawat Misra.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark in the old Assamese characters. It is $13\frac{1}{2} \times 4$ inches in size. It contains 42 folios. Each folio contains 9 lines. The language is metrical Assamese and the number of couplets is 457. The *puthi* appears to be incomplete. The first and the last folios are darkened by smoke but the remaining leaves are in good condition.

The opening lines —

জয় জগন্নাথ জয় জগতর হেতু
জয় ভগরন্ত অনন্তর ধূমকেতু ॥
জয় জয় পরব্রহ্ম জয় নিরঞ্জন।
জয় কৃপানিধি বিধি ভব বিভঞ্জন ॥

The closing lines.—

সপ্ত পাতালর তলে যমর নগর
বহু দুর জুরি আছে জলর উপর ॥

Colophon —

সবে সভাসদ লোক সাবধানে শুনিয়োক
দুর করা অধর্ম্মত রতি।
পাতকর ধূমকেতু নিবন্ধিবো শাস্ত্র হেতু
ভাগরত মিশ্র অল্প মতি ॥ ৩১৯ ॥

Contents.—The *puthi* first discusses the transient nature of the worldly pleasures. Then it describes the formation of human body and its development from its inception, and then sufferings in different stages of life are enumerated. Then follows the description of the city of Yama, the God of Death, with the several departments of hell. The punishments prescribed for different sinners are narrated at the end.

Owner—The *puthi* has been purchased from Theleu Ahom of Mowkhowa mauza, Golaghat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 132.

Name.—Sankar Charit.

Subject.—Biographical sketches of

(*a*) Sankar Deva,
(*b*) Madhab Deva and
(*c*) Gopal Ata.

Author.—Ramānanda Dwija was the son of Sriram, the disciple of Gopal Ata of Bhawanipur and founder of the Ahatguri Sattra.

Date.—From some passages in the *puthi*, it appears that Gopal Ata flourished when Upper Assam was under the sway of the Ahom King Susengpha *alias* Burha Raja, and Lower Assam was ruled over by

the Koch King Parikshit. Susengpha reigned from 1603 to 1641 A.D. and Parikhit ruled from 1593 to 1613 A.D. Ramananda, the author of this book was a contemporary of Gopal Ata and so his time must be about 1610 A.D.

Description.—This is a *puthi* of considerable bulk containing 215 folios, each folio measuring 14½ × 5½ inches and each page containing 11 lines of writings. The *puthi* is written on machine-made paper and contains 3,100 stanzas. The biographical sketches of Sankar and Madhab Devas and Gopal Ata were written by Ramananda but the life of Gopal Ata was subsequently amplified by one Ramgopal and added to the *puthi*. The characters are of the Garhgonya type and the copy was made in recent years. The copy is generally free from orthographical mistakes.

The opening lines.—

জয় জয় কৃষ্ণ নন্দসুত অবতাব।
জয় জয় নিত্য পূর্ণ ব্রহ্ম অধিকাব॥
নমো কংশ কেশী অঘ বক অন্তকাবী।
প্রণামো পুরুষোত্তম ভক্ত ভয় হাবি॥

The closing lines.—

পতিত পাবন, জানি নাবায়ণ,
চবণে নিলো শবণ।
এহি কৃপা কবি, বোলা হবি হবি,
সভাসদ যত জন॥ ৩১০১।

Colophon.—

নিজ গুরু উপদেশ হৃদয়ত ধবি।
কহে বামানন্দে সবে বোলা হবি হবি॥

Contents.—The *puthi* begins with an account of the ancestry of Sankar Deva and describes how his family was first imported into Assam, and then it describes his birth and education and the circumstances under which he was compelled to leave his birth-place Bardowa in Nowgong. Sankar removed to Gāngmukh, a place on the North bank and went on a pilgrimage from there on the death of his beloved wife. He visited all the sacred places of India during his travel extending over a period of 12 years and met with Chaitanya Deva while at Puri. He returned to Gāngmukh after 12 years but had to leave that place soon after to avoid the expedition of the Koch King Biswasinha against the

Bhuyans. He then went to a place called Dhuahata in the Majuli island and while he was living there he came in contact with Madhab Deva, who became afterwards his most devoted disciple and ardent colleague. Before Sankar was long at Dhuahata, he had to leave Upper Assam for good with his follower Madhab to avoid the oppressions of the Ahom king. He went down to Barpeta, which was then within the Koch dominion and formulated and propagated his religion from there. The book has fully described Sankar's life and the assistance he received from Madhab Deva in his work. The *puthi* concludes with an account of the life of Gopal Ata, who lived at Bhawanipur and subsequently removed to Kāljhār and founded the sect known as Kāla-Samhati.

Owner.—The late Shyamlal Chaudhury, Sub-Deputy Collector, was the owner of this *puthi* and his wife kindly lent it to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 133.

Name.—Sankar Charit, Part III.

Subject.—The last period of Sankar's life.

Author.—Ramcharan Thakur (*vide* No. 26, Part I).

Date.— Ditto.

Description.—The *puthi* is written on Sanchi bark, the size of which is 12 × 3½ inches. There are 11 lines of writings on each side of a folio. The *puthi* contains 19 leaves and 252 stanzas. The copy was made in Saka 1703 or 1781 A.D. and looks very old. On some leaves, the writings have so much faded that they can be read only with difficulty. The characters are of Kaithali type and the writings are generally free from spelling mistakes.

The opening lines.—

শ্রীকৃষ্ণায় নমঃ। শঙ্করায় নমঃ। মাধবায় নমঃ।

হেন শুনি প্রশংসা করিলা নরেশ্বর।
বোলে ধন্য ধন্য কিনো পণ্ডিত শঙ্কর॥
এহিমতে আনন্দে থাকিল সবে তথা।
শুনা আতপরে পাছে যেন ভৈলা কথা॥

The closing lines.—

পৰম পাতেকি মঞি মন্দমতি হীন।
শঙ্কৰত পৰে মোৰ গুৰু নাহি ভিন॥
কহে ৰামচৰণ গুৰুৰ পাৰে ধৰি।
নিৰন্তৰে নৰে ডাকি বোলা হৰি হৰি॥ ২৫২॥

Colophon.—

গুৰুৰ চৰণে কৰি নতি, কহে ৰাম দীন মন্দমতি,
ডাক ছাড়ি ছাড়ি বুলিয়োক হৰি হৰি॥

Contents.—The *puthi* describes Sankar Deva's last journey to Cooch Bihar during the reign of Naranarayan. He set out from Barpeta with the intention of going to the shrine of Jagannath but when he arrived at Cooch Bihar he fell ill of a malignant boil and died there at the age of 107 years. The *puthi* also gives an account of the schism that took place between Damodar Deva and Madhab Deva after the death of Sankar Deva.

Owner.—Srijut Anadar Mahanta of Guagācha in Barpeta was the owner of this *puthi*. I have purchased it for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 134.

Name.—Sankar Charitra.

Subject.—The biography of Sankar Deva.

Author.—Datyari Thakur who was Ramcharan's son. Both the father and the son were biographers of Sankar Deva.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark. The size of the *puthi* is 20 × 7 inches. There are 49 folios in the *puthi* with 1,700 verses and 17 lines of writings on each page of a folio. The language of the *puthi* is Assamese poetry. The *puthi* is in good condition.

The opening lines.—

জয় জয় দৈবকী নন্দন দামোদৰ।
ব্ৰহ্মা মহেশ্বৰো যাৰ চৰণ কিঙ্কৰ॥
পৰম পতিতো তবে যাক সুমৰণে।
সদায়ে প্ৰণামো তান অকণ চৰণে॥

The closing lines.—Not legible.

Contents.—This *puthi* contains a detailed biography of Sankar Deva and Madhab Deva.

Owner.—The Adhikar of Hologuri Satra in Bardowa is the owner of this *puthi*.

Remarks.—This *puthi* has been returned to its owner.

No. 135.

Name.—Santa Charit.

Subject.—An account of the founders of Vaishnavism in Assam.

Author.—Kavi Krishna Acharjya.

Date.—Uncertain.

Description.—This is a *puthi* written on Sanchi bark and is appended to the Damodar Charit by Nilakantha. There are 11 folios in this *puthi* and each folio measures $16 \times 4\frac{1}{2}$ inches. The book is in metrical Assamese and contains 168 stanzas. The copy was made in Saka 1815 by Bisnuram Namlagowa, under the orders of the late Adhikar of Auniati *Sattra* Datta Deva Goswami. The characters of the *puthi* are of Garghonya type.

The opening lines.—

জয় জয় জয় কৃষ্ণ দেব নাবায়ণ।
জয় নমো দামোদব দেবব চবণ॥
মহন্ত সবক নমো কবি কৃতাঞ্জলি।
নিবন্তবে শুনা সবে সন্তবংশাবলী॥

The closing lines.—

হেন জানি নবলোক, নিন্দাবাদ এড়িয়োক,
সন্তবে তবিবে কবা কাম।
কৃষ্ণব চবণ কবি হৃদয়ে ধবিয়া ছবি
ডাক ছাড়ি বোলা বাম বাম। ১৫৮॥

Colophon.—

গুরু পদ পঙ্কজক শিবোগত কবি।
কবি কৃষ্ণাচার্য্যে কহে বোলা হবি হবি॥

Contents.—The contents of this *puthi* bear a striking resemblance to those of Santanirnai, No. 136, Part I. The only difference between them is that Santanirnai is written in prose while this *puthi* is in poetry.

Owner.—See Damodar Charit No. 36, Part I.

Place of deposit.—The library of the K. A. Samiti.
Remarks.—Nil.

No. 136.

Name.—Santa-nirnaya.
Subject.—An account of the founders and exponents of Vaishnavism in Assam.
Author.—Krishna Bharati. He was a great Vedantist Pandit of his time. It is said that he has been referred to by the great grammarian Purushottam Vidyabagis in his famous grammar Ratnamala in the following couplet:—

কৃষ্ণভাৰতীৰায়াতি বেদান্তবনকেশৰী।
পলায়ুদ্ধং পলায়ুদ্ধং ভো ভো পণ্ডিত দিগ্গজা ॥

Date.—Not known.
Description.—This *puthi* is written on country-made paper. There are 20 folios, each folio measuring $15\frac{1}{2} \times 4$ inches. Every page of a folio contains 8 lines of writings and the language of the *puthi* is Assamese prose interspersed with Sanskrit quotations. The characters are of the Brahminic type. The copy looks very old and is free from orthographical mistakes.

The opening lines.—

বন্দে দামোদৰং দেৱং পৰমাত্মস্বৰূপিনং।
যৎ কৃপাপাঙ্গলেশেন কৰোমি সন্তনির্ণয়ং ॥
বৌদ্ধাৰণ্য সমাকীর্ণং দৃষ্ট্বা দেবভূমিং প্রভুঃ।
কাশ্যাং শঙ্কৰ ৰূপেন খড়্গেন বিনিপাতয়ন্ ॥

The closing lines.—

দ্বিজানামপমানেন মন্ত্রস্যাগ্রহনেন চ।
বিবাদেন বিষং ভুংক্ত্বা মাধবো ভূততাংগতঃ ॥
অন্যেচ তদভিধানা তেপথন্তনিসেবয়া।
উত্তম দ্বিজনামানো ভবন্ত্যেবাত্মঘাতকাঃ ॥

Contents.—The *puthi* begins with the origin of Vaishnavism in India and describes its different sects in different parts of the country, *viz.*, the sect of Nimai in the East, the sect of Ramananda in the West, the sect of Madhavacharjya on the North and the sect of Visnushyama on the South. Nimai was better known as Chaitanya or Gauranga. He having adopted

asceticism, came to Hajo to visit the shrine of Madhab and lived there in a cave near Baraha Kunda. He initiated one Ratneswar and asked him to expound Bhagawat in the temple of Madhaba. After Chaitanya's departure from Hajo, Sankar Deva visited the temple of Madhava with Ramram Guru, his priest, and then went on a pilgrimage to Jagannatha where he met Chaitanya.

The *puthi* describes how Sankar Deva incurred the displeasure of the Koch King Naranarayana and was put into prison and how he got himself released by writing a book called Gupta-Chinta-Mani. It then narrates how a schism was caused between the disciples of Damodar Deva and Madhab Deva after Sankar Deva's death.

The manuscript goes on to describe how Damodar Deva had to leave Barpeta and to go to Cooch Bihar and how Madhab Deva followed him there. How Madhab Deva met with his death there and how the schism became more acute after Madhab Deva's death have been described at the end.

Owner.—Srijut Mahadev Goswami Adhikar of Bali Sattra, in Rangia, has made a gift of this *puthi* to the collection.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—This book has been cited as an authority by Bhatta Deva in writing his Satsampradaya-Katha :—

চৈতন্য সংগ্রহং দৃষ্ট্বা সংগ্রহং কৃষ্ণভাবতেঃ।
নৃসিংহ কৃতা মানোক্য কথয়ামি কথামিমাং॥

No. 137.

Name.—Santa Sampradaya Katha.

Subject.—An account of the founders of Vaishnava Sattras of Assam.

Author.—Govind Das, a disciple of Sankar Deva.

Date.—Not known.

Description.—This small *puthi* is written on Sanchi bark in Assamese prose. The characters are old Assamese. The size of the puthi is $9\frac{1}{2} \times 2\frac{1}{2}$ inches. It contains 21 folios and each folio contains from 7 to 8 lines of writings on each side. The copy was made in 1799 Saka or 1877 A.D.

The opening lines.—

শ্রীশঙ্করমহাত্মানাং নমো লোকহিতেরতাং।
বর্ণিতং কৃষ্ণচরিতং যেন বিশ্বাসকারিণাং॥

কৃষ্ণ প্রিয়ত্তমো স্বপ্নো শঙ্কবো পবমোগুক।
ইতি বন্দ্যমহত্তবং নিত্যং সত্যং পুনঃ পুনঃ॥

The closing lines.—

সাধুসবক সম বুধিয়ে সেৱা কৰিবা। এতেকেসে মুক্তিক লভিবা। অপবাধী সবকো সদাই খেমা কৰিবা।

এটকা মহত্তব চবিত্র পুস্তক সমাপ্ত।

Colophon.—

ইতি শ্রীসত্তসম্প্রদায়কথায়াং গোবিন্দদাসকৃতায়াং দ্বিতীয়-পবিচ্ছেদঃ।

Contents.—The *puthi* begins with a short description of Sankar Deva's ancestry and his life and relations. Then it narrates how Sankar Deva founded the Patbausi Sattra and put Damodar Deva at its head to preach Vaishnavism. He made Madhav Deva, the head of his own Sattra at Barpeta at the time of his death. Though this is only a small book it gives rather detailed information about the Sattras founded in Assam by different persons. They are too numerous to be mentioned here.

Owner.—This *puthi* has been presented by Maina Keot of Misamara Mauza in Golaghat.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—There are many other books on this subject but they do not always agree.

No. 138.

Name.—Sapar Dharani Mantra.

Subject.—Some incantations used in curing the snake-bite.

Author.—Not known.

Date.—Ditto.

Description.—This is a small *puthi* written on Sanchi bark. There are only 16 leaves of the size of 6 × 2 inches only. Some of the leaves are badly damaged and the *puthi* wears a very old appearance.

The opening lines.—

নমো ধন্বন্তবয়ে নমঃ। সর্পব ধবণি ধবা মন্ত্র।
ধবণি কট কট ধবণি চাল।
মোব ধবণিব উপবে বিব নাই আব॥

The closing lines.—

ধন্বন্তরিব বচন শিবত ধরি।
জাবিলো চৌষট্টি রোগ ব্যাধি পানি কৃত্য করি॥

Contents.—This contains Mantras about snake-bite, dog-bite, stomach-ache and sprain, etc., and gives also some medicines for cough and rheumatism, etc.

Owner.—This *puthi* was presented to the collection by Srijut Pratap Narain Chaudhury of Nalbari.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Assam is known to be the birthplace of the Tantras and it is still known as the land of enchantment. There is no doubt that the *mantras* of Assam gave rise to this notion. Most of these *mantras* were derived from the Tantras and are very old.

No. 139.

Name.—Sapekhowa Mantra.

Subject.—Incantations about snake-bite.

Author.—Not known.

Date.—Ditto.

Description.—This *puthi* is written in Assamese verses on Sanchi bark and has 21 leaves, all of equal size. Each of the leaves measures 10½ × 2 inches only and has on each side 4 lines of writings. It looks old.

The opening lines.—

ধরণি আসে যায়, ধরণি সাত সাগরর পার
ধরণি আছে ধরণি বাঙ্কো নাগ পাশে॥

The closing lines.—

মই নেজাবো শঙ্করে জানে।
কালকুট বিষ পানীকৃত্য করে॥
হর বিষ হর পানীকৃত্য কর।

Contents.—In this *puthi* there is a long incantation in Assamese verses used for curing snake-bite. It describes how Mahadeva swallowed the poison produced at the churning of the Ocean, and how Shri Krishna danced over the hood of a poisonous serpent called Kali till it was nearly killed.

Owner.—Srijut Pratap Narain Chaudhury presented this *puthi*.

Place of deposit.—The library of K. A. Samiti.

Remarks.—Nil.

No. 140.

Name.—Satrunjaya.

Subject.—A long poem describing the adventures of Bali, the monkey king of Kishkindhya.

Author.—Raghunath Das. He was the son of Krishnanath and grandson of Harekrishna who studied Sanskrit in Kamrup and Navadwipa and was made the head of a Sattra at Dayang. Harekrishna was 5th in descent from Satananda *alias* Barbhakat, a disciple of Sankar Deva.

Date.—1658 Saka was the date of composition of this book.

Description.—This is a big *puthi* written on country-made paper in Assamese verses. It contains 139 leaves in all and each of them measures 16 × 5 inches and contains 11 lines of writings on its each side. The book is free from spelling mistakes and the characters are of Kayathali type.

The opening lines.—

জয় জয় কৃষ্ণ কৃপাময় মহেশ্বৰ।
ব্ৰহ্মা মহেশ্বৰ যাৰ চৰণ কিঙ্কৰ॥
পৰম মঙ্গল নাম নমো নাৰায়ণ।
কাৰণৰো পৰম কাৰণ সনাতন॥

The closing lines.—

বোলে গোবিন্দৰ দাস
এৰি সবে আন আশ
সদা ৰাম ৰাম
ঘোষা অবিশ্ৰাম
হৈবে বৈকুণ্ঠত বাস
অবিনাশ॥

Colophon.—

কহে ৰঘুনাথে সবে চিত্ত থিৰ কৰি।
দূৰ হৌক পাপ কলি বোলা হৰি হৰি॥

Contents.—The story narrated in this poem opens with the battle fought between Vayu and Sumeru and then describes the origin of Lanka and the birth of Ravana. Then the poet, by the way of digression, narrates at length the adventures of Hanuman while he marched at the

head of an extensive army of Bali, the monkey king, and brought almost all the monkey chiefs under his master. He finishes this long poem with a prayer to the Vishnu.

Owner.—Srijut Gobinda Deva Misra, the Sattriya of Barpeta kindly lent this *puthi* to the collection.

Remarks.—This book has been returned to its owner, as it has been already published.

No. 141.

Name.—Satwata Tantra.

Subject.—This is the Assamese translation in prose of the Sanskrit Satwata Tantra or Narada Pancharatra.

Author.—Not known.

Date.—Ditto.

Description.—This *puthi* is written on Sanchi bark cut into oblong strips measuring $11\frac{1}{2} \times 3\frac{1}{2}$ inches. There are 49 folios and each page of a folio contains 8 lines of writings. The *puthi* is very badly damaged by insects, *e.g.*, the folios 4, 9, 10, 11, 23, 29, 30, 32 and 33. The first three folios of the *puthi* are missing. There are 9 chapters in the *puthi* and its language is ancient prose. The *puthi* appears to be very old although it does not bear any date.

The opening lines.—

রূপ স্পর্শ শব্দ এই তিনি তেজর বুঝিবা। রস রূপ স্পর্শ শব্দ চারিয়ো জলর বুঝিবা। পৃথিবীত সকল গুণ বুঝিবা। চবিশ তত্ত্বে পুরুষর ইচা নিমিত্ত হয়া আপুনার অংশে চতুর্দ্দশ ভুবনাত্মক বিরাট জন্মাইলা।

The closing lines.—

হত্যাচিত্যস্তঘোরং পরমকরুণয়া হ্লাদদাদ্মবেশং।
বন্দে বন্দ্যং সুরেশং প্রকৃতিপুরুষয়ো কারণস্থামমেবং॥
ইতি শ্রীদামোদরপদারবিন্দমকরন্দমধুকর
মনোহরাত্মা উভয়া কৃতা কথা।

Contents.—The first chapter of the *puthi* is incomplete; the 2nd chapter deals with the incarnations of the Deity; the 3rd chapter explains the difference between the three kinds of incarnations, Purna, Ansa and Kalā Avatar; the 4th chapter deals with the three kinds of devotion to God; the 5th chapter deals with the appropriate forms of religious performances in the four Yugas and says that the Nam Kirtan is

the highest form in the Kalijuga ; the 6th chapter explains the thousand attributes of the God ; the 7th chapter describes the 32 kinds of sins and how they are atoned ; chapter 8th enjoins that only one God should be worshipped and that he is Shri Krishna ; and chapter 9th describes the birth of the Tantras and recapitulates what were written in the previous chapters.

The owner.—Srijut Thuleswar Barua of Nowgong kindly made a gift of this *puthi* for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There exists also a translation of this book in metrical Assamese.

No. 142.

Name.—Sree Ram Kirtan.

Subject.—The Ramayana composed in lyrical Assamese to be sung by a chorus to the accompaniment of music.

Author.—Hridayananda *alias* Ananta was the son of Jadu and grandson of Suka Giri. His mother was the great-grand-daughter of Ramrai, Sankar Deva's cousin.

Date.—This *puthi* was written in 1577 Saka or 1655 A.D. as will appear from the following passage in the book :—

অখমুনি বান চন্দ্র শকত।
অঘ্রনে দ্বিতীয় শুক্ল পক্ষত॥
শ্রীরাম কীর্ত্তন ভৈলা উপসাম।
অনন্তে কহে বোলা রাম রাম॥

Description.—This *puthi* is written on Sanchi bark, the size of which is $13\frac{1}{2} \times 4\frac{1}{2}$ inches. There are 70 folios, each page of which contains 11 lines of writings. The language of the *puthi* is Assamese verse, the total number of which is 1,200. The character in which it is written is of Gargonya type. The *puthi* has for its cover four pieces of wood boards and it was copied in 1699 Saka or 1777 A.D. by one Bishturam. It belonged to one Jiban Bar-Oja. The leaves of the *puthi* have suffered some damages on the margins owing to age and rough handling.

The opening lines.—

জয় রাম রঘুপতি রাঘব মুরারি।
পশিলো শরণে নাথ নিয়োক উদ্ধারি॥

জয় জয় শ্রীরামচন্দ্র দেব হরি।
জয় জয় রঘুকুল কমল মুরারি॥

The closing lines.—

অশ্বমুনিবান চন্দ্র শকত।
অঘ্রান দিতিয়া শুক্ল পক্ষত॥
শ্রীরাম কির্ত্তন ভৈলা উপসাম।
অনন্তে কহে বোলা রাম রাম॥

Colophon.—

কায়স্থ হৃদয়ানন্দে কয়।
শুনিয়োক সভাসদ চয়॥

Contents.—The contents are just what are to be found in the 7 cantos of the Ramayana. The book recites all the incidents in songs in an abridged form.

Owner.—The *puthi* has been sent to the collection by the Deputy Commissioner of Sibsagar, the name of the owner not being given.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this *puthi* in the collection, procured from Jorhat. Babu Dinesh Chandra Sen, the author of the History of the Bengali Language and Literature, has styled this book as the Ananta Ramayana and has wrongly claimed it to be a Bengali Book.

No. 143.

Name.—Suchi Mantra, No. 1.

Subject.—Some incantations for curing a man possessed by an evil spirit.

Author.—Not known.

Date.—Ditto.

Description.—This is a small *puthi* written in Assamese verses on Sanchi bark having 23 leaves of uniform size, each measuring $7\frac{1}{2} \times 2$ inches only. On each side of a leaf there are six lines. Though the body of the *puthi* is damaged to some extent the characters are legible. It appears to be old.

The opening lines.—

ব্রহ্মায়ে সৃজিলা বান
ত্রিদশ দেব কম্পমান
চল চল সূচি পৃথিবী চল।

The closing lines.—

বৰুণ বসুমতি আপুনি চল।
পলা ডাইনী আপোনাৰ ঘৰ॥
নপলা ডাইনী কৰ তই গৰ।
নাগ পাশ হানোঁ খানিতে বৰ॥

Contents.—This *puthi* contains a long verse of incantation meant for exorcising evil spirits. Evil spirits are conjured in the solemn names of the gods to depart from the person possessed.

Owner.—Srijut Pratap Narayan Chaudhury presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 144.

Name.—Suchi Mantra, No. 2.

Subject.—The incantations used in curing diseases.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* written on Sanchi bark. There are 9 folios in the *puthi* and each folio measures 8 × 2 inches and contains 14 lines of writings on its both sides. The mantras are composed in Assamese verses. This copy was made in Saka 1743.

The opening lines.—

ইশ্বৰ প্ৰথমে প্ৰণাম কৰ কৰি জোৰ হাত।
পুনু প্ৰণাম কৰ হাত জোৰ কৰি॥
একে নিৰঞ্জন ব্ৰহ্মা বিষ্ণু মহেশ্বৰ।
ত্ৰিদশ দেৱক প্ৰণাম কৰি।
পুনু প্ৰণাম কৰ ধন্বন্তৰী॥

The closing lines.—

চক্ষু কৰ্ণ নাক মুখ জীহ্বা হাত ভৰি।
যাক ত্ৰিদশ দেৱে নিৰোধে পৰি॥
যদি মোৰ আজ্ঞা নকৰস।
ব্ৰহ্মাৰ চক্ৰত পৰি মৰস॥

Contents.—It describes how the gods in the heaven trembled with fear when Brahma created the weapon called Suchi. It was then sent to

Earth and the evil spirits residing therein became so much terror-stricken that they went in a body to the Creator to complain against the creation of such a deadly weapon against them but he promised no redress and advised them to depart from the places where this weapon is applied.

Owner.—Srijut Pratap Narain Chaudhury, the mauzadar of Khata in Nalbari has kindly presented this *puthi* to the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of the same *puthi* in the collection.

No. 145.

Name.—(*a*) Sudarsan Chakra Mantra,
(*b*) Pakshiraj Mantra, and
(*c*) Zarar Mantra.

Subject.—Some incantations to counteract the effect of black-art and to cure fever, etc.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* written in Assamese verses partly on Sanchi bark and partly on paper. It has 29 leaves, all of unequal size, and the measurement varies from 6×2 inches to $9 \times 2\frac{1}{2}$ inches. The characters are legible. It appears to be old.

The opening lines.—

বৈকুণ্ঠ ভুবনে বসি আছে নাৰায়ণ।
হাতত প্ৰকাশ কৰে চক্ৰ সুদৰ্শন ॥
জগতৰ সাক্ষী প্ৰভু তুমি চক্ৰধাৰী।
মনত শুণিলা প্ৰভু হেট মাথা কৰি ॥

The closing lines.—

টুটিবাক এৰি বাঢ়িবাক চাস।
সপ্তম পুৰুষ নৰকত পৰস ॥
মোৰ শুণ তোল হেলস।
মহাদেৱৰ মাথাত দুই ভৰি তোলস ॥

Contents.—The incantations in this *puthi* are divided into three different parts.

The first part is known as "Sudarsan Chakra Mantra" where the discus of Vishnu is invoked to counteract the evil effects of the black-art.

This part contains certain mystic monosyllables which frequently form the burden of the verses.

The second part contains a long verse known as "Pakshiraj Mantra," which is believed to be highly efficacious in driving away evil spirits.

The third part contains a long verse of incantations meant for curing fever. Fever has been described as a black demon possessing six arms, four feet, three heads and nine glowing eyes. This demon is invoked in the name of the gods to depart from the body of the person attacked.

Owner.—Srijut Pratap Narayan Chaudhury presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 145.

Name.—Sudhana Badh.

Subject.—It describes the battle fought between Sudhana and Arjuna and the death of the former. This is an episode of the Aswamedha Parva of the Epic.

Author.—Kavi Saraswati—Same as Ram Saraswati (*vide* No. 12, Part I).

Date.— Ditto

Description.—This *puthi* is written on Sanchi bark in old Assamese characters. It consists of 57 folios, each folio measuring $10\frac{1}{2} \times 3$ inches. There are 6 lines of writings on each side of a folio. The *puthi* has 514 couplets. The copy is full of spelling mistakes. It is written in verses and the language is Assamese. It was copied in 1725 Saka or 1803 A. D.

The opening lines.—

জৈমুনি বদতি শুনিয়োক জন্মেজয়।
চম্পক নগৰ মাঝে পশিলেক হয়॥
যজ্ঞৰ ঘোড়াক দেখি কোটোৱালে ধৰি।
হংসধ্বজ ৰাজাৰ দিলেক আগ কৰি॥

The closing lines.—

এতেক পেলায়ো শিৱ মাঝে প্রয়াগৰ।
হেন শুনি শিৱ তুলি লৈলা পক্ষীৰৰ॥
গোসাঞিক প্রণামি শিৱ লৈলা পক্ষীৰাজ।
প্রয়াগক চলিলন্ত আকাশৰ মাঝ॥

Colophon.—

কবি সৰস্বতি কবি মহাৰতি

ডাকি বোলা ৰাম ৰাম। ১৬

Contents.—The sacrificial horse of Arjuna having entered the city of Champaka, Hangshadhwaja, the king, captured it. Upon this, Arjuna challenged Hangshadhwaja, to fight. Sudhana, the son of the king of Champaka was late in coming to the battlefield having had to attend to an urgent request of his wife. The king was greatly enraged and ordered his son to be killed by throwing him into a cauldron of boiling oil. As Sudhana was a great devotee of God, not a hair of his head was injured. He then fought a sanguinary battle with Arjuna, where he and his brother Surath met with their death.

Owner.—Srijut Dhaniram Kakati of Dhekial, Golaghat, presented this *puthi.*

Place of deposit.—The library of K. A. Samiti.

Remarks.—Nil.

No. 146.

Name.—Swapnadhyaya.

Subject.—The explanations of the dreams and their results.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* of 4 folios, written on ordinary paper. There are 8 lines on each side of a folio. The size of the *puthi* is $8\frac{1}{4} \times 3\frac{1}{4}$ inches and it is in Assamese verses. The copy was made in 1822 Saka and is full of spelling mistakes.

The opening lines.—

প্রথম প্রহৰে স্বপ্ন যিজনে দেখয়।
ৰৎসেৰেক মানে তাৰ ফলক পায়য়॥
দিতীয় প্রহৰে স্বপ্ন দেখে যিতো জন।
তাৰ ফল পায় জানা ছয় মাস মান॥

The closing lines.—

স্বপ্নত কধিৰ বহে যাহাৰ শৰীৰে।
সুহিবা কধিবে স্নান কৰে যিতো নৰে॥
স্বপ্নত ইসবক দেখে যিতো নৰে।
ব্যাধি শুচি কল্যাণক পাৱে॥

Contents.—The *puthi* explains the dreams and their results according to the time of the night they occur.

Owner.—Srijut Pratap Narain Chaudhury, the mouzadar of Khata, has presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is an Assamese translation of the Sanskrit book known as Swapnadhyaya, but it is not clear from the *puthi*, when and by whom this translation was made.

No. 147.

Name.—Saru Swargakhanda (Khudra).

Subject.—Purports to be the Assamese version of Padmapuran, Swarga Khanda, which contains the rules of conduct in Kaliyuga, but its contents greatly differ from the classical work.

Author.—Sarbabhauma Bhattacharyya. He and the writer of the Brihat Swarga Khanda must be the same man. His identity has not yet been established.

Date.—He is presumed to be a contemporary of Sankar Deva.

Description.—This *puthi* is written on Sanchi bark and its leaves measure 11 × 3 inches. There are 40 folios in all and each page of a folio contains 6 lines. There are 290 couplets in the *puthi*. This copy was prepared in 1698 Saka.

The opening lines.—

জয় নমো নিত্য ব্রহ্ম কৃষ্ণ ইষ্টদেব।
তোমাৰ চৰণে কৰো লক্ষ কোটি সেব॥
শ্রীমন্ত শঙ্কৰ সান্ত মূর্ত্তি অৱতাৰ।
তোমাৰ চৰণে কোটি কোটি নমস্কাৰ॥

The closing lines.—

ফুঙ্কিবেক শিঙ্গা শঙ্খ কৰিবে আৰাৰ।
মন মতোৱাল যেন হৈবেক স্বভাৰ॥
এহি মতে মন্দ বুদ্ধি হৈবেক লোকত।
সুহইবে সুহইবে গতি কলিৰ কালত॥

Contents.—The *puthi* describes that Nam Kirtan is the appropriate religion prescribed for the Kaliyuga and then says that Sankar was the incarnation of God in this age and he should be worshipped as such by all.

Place of deposit.—The library of the K. A. Samiti.

Owner.—Not known.

Remarks.—Nil.

No. 148.

Name.—Swarga Khanda (Brihat).

Subject.—This purports to be the Assamese version of Swarga Khanda of the Sanskrit Brahma Vaibarta Purana.

Author.—Sarbabhauma Bhattacharyya (*vide* No. 147, Part I).

Date.—The author declares himself to be a contemporary of Sankar Deva.

Description.—This manuscript is written on Sanchi bark and contains 31 folios. The size of the manuscript is $2\frac{1}{2} \times 3\frac{3}{4}$ inches. Each page of a folio contains 10 lines. The language is Assamese poetry and there are 447 couplets. The copy is new and is in a good state.

The opening lines.—

জয় নমো যিতো পূর্ণ ব্রহ্ম নিরাকার।
অক্ষয় অব্যয় বিভূ অন্ত নাহি যার॥
অপাদ অপাণী আদি মধ্য নাহিকয়।
মন বুদ্ধি অগোচর বেদে নজানয়॥

The closing lines.—

শুনা সামাজিক লোক, কলিত সুকৃতি হৌক,
এরা আন ভাব ভূষ কাম।
বঞ্চিবা সংসার দুখ, লভিবা মুকুতি সুখ,
ডাক চারি বোলা রাম রাম॥

Contents.—The *puthi* opens with a description of the abode of Shri Krishna and his doings. In describing the deeds of Shri Krishna the *puthi* seems to follow the description of Srimat Bhagawat. Mahadeva is said to have expressed that Sankar and himself were the incarnations of Shri Krishna.

Owner.—Not known.

Place of deposit.—The library of K. A. Samiti.

Remarks.—This *puthi* is held in great esteem by the Mahapurusiya sect of Assam but others consider it a spurious production.

No. 149.

Name. Swarganarain Debar Judhar Charitra.

Subject.—This is a historical book chronicling the events of the Ahom Rule in Assam.

Author.—Not known.

Date.—Not known.

Description.—This is a manuscript *puthi* found in the possession of Srijut Bhadra Kanta Gogoi of Dhekial mauza in Golaghat and the *puthi* is written on Sanchi bark. The original *puthi* looked very old and in certain places the writings were altogether effaced. As the owner was unwilling to part with the *puthi* a copy of it was made for the collection. In the copy, the *puthi* occupies 30 pages of foolscap size. The language is Assamese prose.

The opening lines.—

ডিহিঙ্গিয়া ৰজাৰ দিনৰ যুদ। গৰ্গয়া ৰজা ভাগি আহিল। ক্ৰাচেং মুং বড় গোহাঞি যুধলৈ তেওঁকে আনিছিল।

The closing lines.—

এই কথা শুনি ক্ৰাচেং মুং আহিল, সেই লগতে কপসন্ধিকৈ ও আহিল। দুয়ো ৰজাক সেবা কৰিলেহি। পাচে ৰজা ক্ৰাচেং মুঙক বুলিলে তঞি লৰাক শিখাই বুজাই থাকগৈ। পাচে কপসন্ধিকৈএ ৰজাক সেৱা কৰি সদিয়ালৈ গৈল। ইবোৱেও গৈ থাকিল গৈ।

Contents.—The *puthi* begins with an account of the battle of the Ahom King with Turbak and describes at length the war with the Musalmans in the reign of Chakradhwaja Sinha. It contains copies of some letters that passed between the Ahom and the Musalman officials.

Owner—Srijut Bhadra Kanta Gogoi was the owner of the original *puthi*. A copy of it was taken for the collection.

Place of Deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 150.

Name.—Swarga Narayan Deb Maharajar Janma Charitra.

Subject.—History of the Ahom Kings up to the reign of Rudra Sinha.

Author.—Not known.

Date.—Rudra Sinha's reign extended from 1696 to 1714 A. D.

Description.—This *puthi* is written on oblong strips of Sanchi bark. The size is 15 × 4½ inches. There are 114 folios in the *puthi* and each folio contains 2 : lines on its both sides. The language of the *puthi* is Assamese

prose. The characters do not conform either to Garhgonya or Labkari type. The manuscript is in excellent state of preservation. The folios of the *puthi* are not numbered as is usually the case. The copy is not free from orthographical mistakes.

The opening lines.—

শ্রীশ্রীস্বর্গ নাৰায়ণ দেৱ মহাৰাজাৰ জন্ম চৰিত্র। পূৰ্ব্বে বশিষ্ঠ মুনিএ দিখৌ নদিৰ আগা ৰিত বাৰানসি তুল্য পবিত্র ক্ষেত্রত নির্ব্বাস কৰি পুৰুশ্চৰণ কৰিবাক ইচা কৰিলে, নদিকো বশিষ্ঠ গঙ্গা নাম দিবলৈ ইৎসা কৰিলে, নদিৰ উজানি দেশত জলৰ সমিপত ১০০০ এক হাজাৰ শালগ্রাম পুতিলে।

The closing lines.—

তাৰ নৈৰিত্য কোনাত তিনিশ ধনুৰ অন্তৰে নিৰিতি শিলা আছে। তাৰ দখিনে ব্রহ্মশিলা, তাৰ দখিনে বিষ্ণু শিলা, তাৰ পচিমে ধর্ম্মশিলা, তাৰ দখিনে সত্য যুগ, তাৰ পূৰ্ব্বে ত্রেতা যুগ, তাৰ দক্ষিনে ইন্দ্র শিলা, তাৰ পূৰ্ব্বে দ্বাপৰ শিলা, তাৰ পূৰ্ব্বে অষ্টবক্র ঋষি, তাৰ পূৰ্ব্বে কলিকুণ্ড, তাৰ পূৰ্ব্বে ভ্রমৰ কুণ্ড, তাৰ উত্তৰে অশ্বশিলা, তাৰ উত্তৰে ত্রিবেনি, তাৰ উত্তৰে প্রয়াগ আৰু উত্তৰে ব্রহ্মকুণ্ড, তাৰ উত্তৰে গয়া॥ সমাপত॥

Contents.—This is a well written ancient Buranji of Assam. It begins with the legendary origin of the Ahoms and describes how they first occupied the Nara country and how Chukapha quarelled with his cousin and migrated to Eastern Assam. It gives also a second version of the origin of the Ahoms. The *puthi* goes on to describe how Chukapha entered Assam and subjugated its Easternmost portion and made friends with the people of that country. It then describes the reigns of the Ahom Kings beginning with Chukapha and ending with Rudra Sinha. The *puthi* discusses the pedigrees of the Ahom families giving their origin. It then furnishes the accounts of the Nara Kings, Mantaras, Kacharis, Jayantas and Chutiyas, and concludes with an account of the sacred places of Gauhati, as ascertained by the order of Rudra Sinha after consulting the Sanskrit books.

Owner.—Srijut Sukumar Mahanta of North Gauhati was the owner of this puthi and it was bought from him for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is one of the ancient Assamese chronicles known as Buranjis. This is a fairly complete Buranji up to the time of Ahom King Rudra Sinha. The Government of Assam has selected this *puthi* for publication with an English translation.

No. 151.

Name.—Swarganarayan Maharajar Akhyan.

Subject.—A Historical account of the Ahom Kings from Chukapha to Suhungmung *alias* the Dihingiya Raja.

Author.—Not known.

Date.—The date of the puthi is Saka 1448 or A. D. 1526.

Description.—The original manuscript was written on Sanchi leaves and it looked very old; as the owner would not part with the *puthi* I got it copied in a bound book. The copy contains 35 pages of that book. In the original, writings in some places were badly effaced and could not be read and so these places have been left blank in the copy. The book is written in Assamese prose like all other old *Buranjis* of Assam.

The opening lines.—

সৌমাৰ পীঠৰ পূৰ্ব্ব দিশে দিখৌ নামে নদীৰ তীৰত বশিষ্ঠ মহা ঋষিয়ে, তাতে পবিত্ৰ মনোৰম স্থান দেখি দিব্য আশ্ৰম কৰিলে।

The closing lines.—

চাৰিং ৰাজা ত্যাওচুখেনৰ পুতেক ত্যাও চাওৰাই ক্লিনলুং বড় পাতৰ পিড়াকটাৰ পৰায়ে দেৱৰ গ্ৰামত মহাৰাজাৰ লগ লগেহি। দেৱৰ গ্ৰামতে চাৰিঙ ৰাজাৰ পুতেক ত্যাওচাও চাওৰাও মৰিল। সকলো বড়া বড়ুকে আনচি কলে কাছাৰিক নাপালো নাও ৰাটে তৰ ৰাটে।

Contents.—The puthi opens with a legendary account of the origin of the Ahom Kings and then goes on to describe the advent of Chukapha, the first Ahom King of Assam, and how he subjugated the Morans and Barahis. It mentions of a battle fought between the Ahoms and Kamateswar and then describes the subjugation of the Chutiyas and of the Kachari country as far as the Dhansiri in the year 1448 Saka or 1526 A.D. The puthi ends here.

Owner.—The owner of the original puthi was Srijut Bhadra Kanta Gogoi of Dhekial mauza in Golaghat and the manuscript is in his possession.

Place of deposit.—The transcribed copy of the original has been kept in the library of the K. S. Samiti.

Remarks.—Nil.

No. 152.

Name.—Syamanta Haran.

Subject.—A drama which represents how Shri Krishna took away the famous jewel known as Syamanta Mani from Jambubau.

Author.—The name of the author is not given in the book but he describes himself as a disciple of Sankar Deva.

Date.—Not known.

Description.—This puthi is written in a mixed language of Assamese and Brajabuli, on Sanchi bark, and contains 6 leaves only. Each of the leaves measures 14 × 4½ inches and has 12 lines on its each side.

The opening lines.—

নমঃ শ্রীকৃষ্ণ বাসুদেবানন্তশক্তে।
নমো নারায়ণ হখিল গুরু ভগরান্নমস্তে॥

The closing lines.—

নরসিংহ রূপে করু ভকতক ত্রান।
জয়তু জয়তু হরি জগজন প্রাণ॥

Contents.—This drama represents how Shri Krishna took away the jewel known as Syamanta Mani after subjugating Jambubana and how he came to marry Jambubati his daughter.

Owner.—The Auniati Adhikar Goswami has kindly given this puthi on loan.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 153.

Name.—Thakur Charitra.

Subject.—The biographical accounts of Purushottam and Chaturbhuj Thakurs, the grandsons of Sankar Deva.

Author.—Bidyananda Ojha.

Date.—Not known.

Description.—This puthi is written on Sanchi bark, the size of the leaves being 15¾ × 4½ inches. There are 32 folios in the puthi with 320 verses. There are 13 lines of writings on each page. This copy was made in 1761 Saka and the *puthi* is in good condition; its language is Assamese poetry.

The opening lines.—

জয় গুৰু শঙ্কৰ দেৱক নমস্কাৰ।
যাৰ উপদেশে ভৈলা জগত উদ্ধাৰ॥
অসম ৰাজ্যত যত লোক নিস্তাৰিলা।
তাত পাচে কামৰূপ ৰাজ্যক আসিলা॥

The closing lines.—

অপৰাধ বিনাশন, তযু নাম নাৰায়ণ,
জানি নামে পশিলো শৰণে।
অপৰাধ ক্ষমা কৰি, তুমি দয়াশীল হৰি,
মোক ৰক্ষা কৰিও চৰণে॥

Contents.—The puthi gives the biographical sketches of Purushottam and Chaturbhuj Thakurs and describes the Sattras founded by them. After the death of Sankar Deva there was a dispute between these Thakurs and Madhab Deva, as the Thakurs would not allow the people to style Madhab Deva as a *Guru* but this dispute was eventually compromised.

Owner.—Srijut Brahmakanta Goswami of Nowgong lent this puthi to the collection.

Remarks.—This puthi has been returned to its owner.

No. 154.

Name.—Utkal Khanda.

Subject.—An account of the Shrine of Jagannath at Puri founded by Indradyumna, the king of Abanti. This is an Assamese translation of Sanskrit Utkala Khanda of the Skanda Purana.

Author.—Chandrachur Aditya.

Date.—Not known.

Description.—This large puthi is written on Sanchi bark in Assamese characters. It has 103 folios. Each folio contains 6 lines of writings on each side. It measures $19 \times 4\frac{1}{2}$ inches. It contains 978 couplets of verses. The language of the puthi is Assamese verse. The leaves are in good order. It was copied in 1649 Saka or 1727 A.D.

The opening lines.—

শ্রীমজ্জগন্নাথ পদাৰবিন্দং প্রণম্য পূর্ব্বং শতসঃ সুভক্ত্যা।
বাণীঞ্চ নত্বোৎকল খণ্ড নাম শ্রীচন্দ্রচূড়াত্মযকেন গীতং॥
প্রথমে প্রণামো জগন্নাথৰ চৰণ।
সৰস্বতী বন্দিমু বাল্মিক তপোধন॥

The closing lines.—

ভকতেসে বন্ধু নামে ৎব ধন।
সদায়ে কবিয়ো নৃত্য শ্রবণ কীর্ত্তন॥
তেবেসে তবিবা ঘোব সংসাবক সুখে।
পলাউক পাতক বাম বাম বোলা মুখে॥

Colophon.—

আক্ষেপত নাহি কাজ
ঘবে চলা সুববাজ
বচিলেক চন্দ্রচূড়াদিত্য।

Contents.—Indra Dyumna, the King of Abanti, one day saw an ascetic in his court coming from the Purushottam Kshettra. He told the king about Nila Madhava, the beautiful image of Vishnu on the summit of the Nilachal Hillock in Orissa. The king became anxious to see the image and sent a Brahman named Bidyapati to ascertain the route to the hill. Bidyapati went and found the hillock with the help of a man who worshipped the image. The Brahman returned home and brought the king to Puri. But in the meantime the image and the hillock were covered by the sands of the sea. The king was greatly disappointed not being able to see the image. Narada *Rishi* advised him to perform an Aswamedha or Horse-sacrifice. Then Brahma, the creator came and advised him to make an image from the tree called Daru Brahma. When Shri Krishna departed from this world his body could not be cremated till Vishnu's sacred blood in his body oozed out and accumulated in a piece of wood. This piece of wood was known as Daru Brahma and it was found floating in the sea. Then Viswa-Karma in the guise of a Brahman appeared and carved the images within closed doors. But the king lost patience after 14 days and got the door of the room opened for which Viswakarma went away leaving his work incomplete. The king, however, built a temple and placed the unfinished images in it with necessary ceremonies. Vishnu was greatly pleased with the sincere devotion of Indradyumna and granted his prayer that no progeny of his should exist in this world to destroy his merits by extolling his deeds after his death.

Owner.—Srijut Manu Ram Gogoi of Dhekial in Golaghat kindly made a gift of this puthi.

Place of deposit.—The library of K. A. Samiti.

Remarks.—Nil.

No. 155.

Name.—Vamsabali—Darrang Rajas.

Subject.—The history and origin of the Koch Kings.

Author.—Surjya Khari Daibajna was the author of this book. Sir Edward Gait remarks in his Koch Kings of Kamarupa as follows :—

"Surja Hari (?) Ganak is reputed to have been the greatest Sanskrit Scholar of his time in Assam. He was the author of numerous Sanskrit and Assamese works and his descendant Manbhal Mandal holds a deed of gift, dated 1720 Saka (1798 A.D.) by which the Ahom King made a grant of land to Surja Hari in recognition of his learning and piety."

Date.—1791 A.D.

Description.—The puthi is written on oblong strips of Sanchi bark of the size of 5 × 17 inches. There are altogether 104 folios containing 771 *Slokas* or stanzas. The language of the puthi is metrical Assamese. All the folios are profusely illustrated on both sides and some of the pictures are in a very good state of preservation. There are 10 to 12 lines of writings on a page but most of the pages contain only a few lines of letters, the rest of the space being occupied by illustrations. The illustrations, though they do not show superior skill, are tolerably fair specimens of Indian Arts. The puthi is written in Kaithali characters which is known also as "Lakhari" character. The writings can hardly be regarded as the best specimens of "Lakhari" characters as seen in different parts of Assam. The puthi, though more than a century old, is in very good condition and does not wear an old appearance.

The opening lines.—

প্রথমে প্রণামো নাৰায়ন বাসুদেৱ ।
ব্রহ্মা মহেশ্বৰে যাক সদা কৰে সেৱ ॥
মৎস্যৰূপে চাৰি বেদ কৰিলা উদ্ধাৰ ।
কুর্ম্মৰূপে ধৰণীৰ বহিলাহা ভাৰ ॥ ১ ॥

The closing lines.—

বঙ্গালেও ভঙ্গ হৈ, থানা এড়ি পলাই গৈ,
কত্তিয়া গঙ্গাৰ ভৈলা পাৰ ।
অসমেও খেদি যাই, কৰতোয়া গঙ্গা পাই
খাণ্ডা সব ধুইলা বাৰম্বাৰ ॥
খাণ্ডা পুতি সীমা কৰি, অসম আসিলা ফিৰি

Colophon.—

বাই বাজেশ্বব নৃপবব, পয়ান শুনয় যিতো নব
তাহাব বিভূতি সম্পত্তি সুখ মিলয়।
কৃষ্ণব চবণ শিবে ধবি, ভণিলা লেচাবি সূর্য্যখড়ি,
বোলা বাম বাম পাপব হৌক প্রলয় ॥ ২৮২ ॥

Contents.—The *puthi* begins with an invocation of the 10 incarnations of Vishnu and other gods and goddesses of the Hindu pantheon and goes on to describe the Kshatriya origin of the Koch Kings. It then states why the Koch Kings are called *Siva-vanshi*. One day, when Hariya Mandal was working at his field, his wife Hira went to him with his food. Mahadeva saw Hira on her way and was enamoured of her beauty and appeared before her in the guise of her husband and had intercourse with her. Biswasingha was born of this union, who was known as Bisu in his early youth from the fact of his birth on the Bihu day. He began his career as a chief of the cowherds and eventually became the founder of a ruling dynasty which still exists in Cooch-Bihar. As soon as Naranarayan assumed the charge of his father's kingdom, he made preparations to proceed against the Ahom King and ordered his brother Gohain Kamala to construct a big road from Koch Bihar to Parsuram Kunda and to dig tanks at a distance of every half a day's journey. Gohain Kamala completed the road within one year's time working day and night and Naranarayan marched against the Ahoms at the head of a large army, commanded by his brother Sangrama Sinha *alias* Silarai. Naranarayan entered the Ahom Capital at Garhgaon, without any opposition on account of his superior force and the Ahom King fled away to Charai Khorong. Sangram Sinha crossed Bhairabi river on his horse and gained the nickname of Silarai from the Ahoms. Silarai then marched at the head of a victorious army and obtained homage from the kings of Hiramba, Jayanta, Manipur and Tripura and Khairam and Dimarua. He then proceeded to Sylhet and brought it under the Koch rule and then invaded Gaura and was made a prisoner there. He however obtained his release by curing the mother of the Nawab of Gaura of snake-bite. After his release, Silarai built the temple of Kamakhya.

Akbar, the Emperor of Delhi, made friendship with Naranarayan and asked him in a letter to join him in making a combined assault on Gaura. Naranarayan having agreed to this proposal, Akbar sent Mansingha at the head of a strong army and the Koch King also joined hands with them. The ruler of Gaura fled away to the dominions of the Firinghee

and his dominion was divided between Naranarayan and Akbar. The Ganges was made the common boundary between the Koch and Muhammadan territories.

Naranarayan was the greatest patron of the Assamese literature. He assembled a council of Pandits and entrusted Purusottam with the preparation of a Sanskrit Grammar and asked Ramsaraswati to translate Mahabharat, Ramayan and the 18 Puranas and asked Sankar Deva to translate Bhagawat into metrical Assamese and asked Sridhara to prepare " Sadhya Kanda " a book on astronomy and asked Bakul Kayastha to translate Lilavati, a book on Mathematics. They wrote all these books and were fittingly rewarded for their labours.

It then describes how the Koch kingdom was divided between the sons of Naranarayan and Chilarai. The puthi closes with the account of Muhammadan invasion of Parikhit's dominion.

Owner.—Kumar Khagendra Narayan of Mangaldai kindly lent this puthi.

Place of deposit.—The original puthi is now in the Office of the Commissioner, Assam Valley Division.

Remarks.—This is one of the few illuminated manuscripts in the collection. This puthi has been published in a book form by the Assam Administration.

No. 156.

Name.—Vamsavali of Rani Rajas.

Subject.—History and origin of the Rani Rajas.

Authors.—Raja Upendra Sinha and Madhab Dwija. The former wrote the first 339 verses and the latter completed the puthi by the order of Raja Khargasing.

Date.—Not known.

Description.—The puthi is written on country-made paper. There are altogether 46 folios of size 17 × 4½ inches each. Each page contains 9 lines of writings. The puthi is not complete, some of the leaves being missing at the end. There are now only 444 verses in the puthi. The first leaf is also missing. The puthi is written in Assamese verses. The characters are of the Garhgonya type. The copy is fairly accurate and looks old.

The opening lines.—

পবাক্রম ধর্ম্ম নাম কহিবো সাক্ষাত ॥
সত্যযুগে কৈলাসত হব মহামানি।
তাহান সঙ্গত আছে পার্ব্বতী ভবানী ॥

The closing lines.—

ৰচিলা মাধব দ্বিজে শুনা তত্ত্ব সাৰ।
লোক সব মজি থাকে অপাৰ সাগৰ ॥
তাহাক তৰণ নৌকা জানা হৰি নাম।
হৃদয়ে বান্ধিয়া লৱা নাম অবিশ্রাম ॥ ৪৪৪ ॥
ইতো ৰাজবংশাৱলী জন্ম গণেশৰ।
মিলাযা ৰচি আছো দেখি সাৰতৰ ॥
দেখা দেখা সজ্জলোক মনে কৰা সুখ।

Colophon.—

কহিল উপেন্দ্র সিংহ ৰাজা মহামানি।
উচ্চ কৰি বোলা সবে কৃষ্ণ বিষ্ণু বাণী ॥

Contents.—The puthi begins with an account of the birth of Ganesha as given in the Brahma Vaibarta Purana and then goes on to describe the birth of Narakasur who ruled over Kamarupa and kept a harem of 16,000 damsels. It then gives an account of the battle fought between Naraka and Krishna, in which Naraka was killed. Krishna returned to Dwaraka victorious with those 16,000 damsels, after having installed Bhagadatta, son of Naraka, as the King of Pragjyotisha. Bhagadatta possessed a huge elephant, with which he made long marches and fought in the battle of Kurukhetra on the side of the Kauravas. Bhagadatta first settled five families of Brahmans in Kamrup belonging to Kashyap, Sandilya, Bharadwaja, Upamanyu and Parasara Gotras. He made land grants to all these Brahmans and settled them in different localities. Dharmapala, one of his descendants, established his capital in a place

called " Dabai Sashan "[1] where it stood in a most flourishing condition till it was submerged due to the sins of its inhabitants. Three girls came out of this submerged tract, named Dharmayanti, Ayanti and Jayanti. Dharmayanti became very powerful and subjugated the Garos and established herself as a queen in a place called Rani, after the name of her daughter Dhani-Rani. Ayanti lived in Barduar and Jayanti went away and established a kingdom Jayanta after her name. Dhani-Rani, the daughter of Dharmayanti gave birth to a son called Manasinha, who became ruler of Rani. He fought gallantly with the Musalmans on behalf of the Ahoms and so he was rewarded by the Ahom King with the grant of the villages, Dharapur, Agehiya, Majgaon, Garal and Kahikuchi. Mansinha died leaving two sons, Jayasinha and Aniruddha and was succeeded by his eldest son Jayasinha but Jayasinha having died after a few years, was succeeded by his brother Aniruddha. Aniruddha was succeeded by his son Mangalsing and the latter was succeeded by his son Dhwajasinha. Dhwajasinha removed his capital to Patgram and was succeeded by his son Makara Dhwaja. He quarrelled with the Barphukan, the Ahom Viceroy at Gauhati and caused troubles at the Ahom Chowkis with the help of the Garos and was put to death by the Barphukan with the permission of the Swargadeo. His son Sundarsingh was then installed as the Raja of Rani. Sundarsing was succeeded by Kamdeva Sinha and the latter was succeeded by Narasinha. On the death of Narasinha, Daman became the Raja and was succeeded by Rupsing, who left three sons Ramsing, Jaysing and Maniksing. Rupsing died when his eldest son Ramsing was absent in the Ahom court and so his second son Jaysing offered his *pindas*. On his return Ramsing became Raja and Jaysinha became Jubaraja. Ramsing died leaving three sons, Biru Sinha, Dharma Sinha and Poal Sinha. Dharmasinha became Raja by force and quarrelled with his other brothers, who took the help of Barphukan and came back at the head of a large army. At this news, Dharmasing fled away to the Garo Hills and Birusing became Raja. This puthi is said to have been written at the instance of Raja Kharga Sinha, whose date is not known.

Owner.—Keshab Chandra Sinha of Rani Raj family has kindly presented this puthi for the collection.

Place of deposit.—The Library of the K. A. Samiti.

[1] Tradition points to *Dipar beel* as the ancient site of Dabai Sashan.

Remarks.—The account of this puthi bears some resemblance with the account of Hara Gauri Bilas described by Sir Edward Gait, at page 22 of his report on the Progress of Historical Research in Assam.

CENTRAL LIBRARY

PART II

SANSKRIT PUTHIS

PART II

SANSKRIT PUTHIS

No. 1.

Name.—Adbhuta Sāra.

Subject.—A treatise on the strange or extraordinary events and their propitiatory rites.

Author.—Mahádeva Sarmá, son of Keshab Achárjya; his title was Anantáchárjya.

Date.—Not known.

Description.—This manuscript is written on *sanchi* bark and its language is Sanskrit. The characters of the *puthi* are Assamese. It contains 24 leaves in all, each measuring 11 × 2½ inches. Each of the leaves has six lines on each side. It was copied in 1760 Saka, and is full of orthographical mistakes. The author claims to have made this compilation after consulting numerous Purāns and various other books. He has quoted his authorities freely in the book.

The opening lines.—

নত্বা শ্রীশপদদ্বন্দং শাস্ত্রান্তালোক্য ভূরিশঃ।
লিখ্যতেঽদ্ভুতসাবোয়ং শ্রীমহাদেবশর্ম্মনা ॥

The closing lines.—

শ্রীবিস্তাদি বিশারদঃ সুবতক জীব্যাৎ সহস্রং সমা ॥
ইতি শ্রীকেশবাচার্য্যাত্মজানন্তাচার্য্যাপব নাম মহাদেব শর্ম্মা লিখিতাদ্ভুতসাবঃ সমাপ্তঃ।

Contents.—This *puthi* treats of the strange events and their propitiatory rites. Any slight deviation of events from their usual course is regarded as highly inauspicious and supposed to be caused by the evil influence of the planets. It then prescribes certain rites to be performed to propitiate the planets under whose influence the strange events take place as a warning of the coming danger.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—A dog's ascending on a house, an owl's falling on a house, the bearing of two or more flowers by a single plantain tree, the flowering of the bamboos and things like this are regarded as *Adbhuta, i.e.*, "not happening before" and they are supposed to carry misfortunes in their trail, to ward off which certain ceremonies are to be performed and this book contains those rituals. In Assam such propitiatory ceremonies are common even now.

No. 2.

Name.—Ápaduddhára Mantra.

Subject.—The prayer of Batuka Bhairaba.

Author.—It is an extract from the Visvasároddhár Tantra the authorship of which is ascribed to Mahādeva.

Date.—Not known.

Description.—This manuscript is written in Sanskrit with Assamese characters and contains 9 folios of country-made paper, all of uniform size measuring 8 × 3 inches. Every folio has on either side 5 lines. It wears an old appearance and is not free from spelling mistakes.

The opening lines.—

ওঁ নমো বটুক ভৈরবায়। ভৈরবোউবাচ।
কৈলাসশিখরাসীনং দেবদেবজগদ্‌গুরুম্‌।
শঙ্করং পরিপপ্রচ্ছ পার্ব্বতী পরমেশ্বরম্‌॥

The closing lines.—

ইতি শ্রীবিশ্বসারোদ্ধার তন্ত্রে আপদুদ্ধার কল্পে বটুকভৈরবস্তবরাজং সমাপ্তং।

Contents.—This manuscript is in the form of a dialogue between Mahadeva and Parvati and it enumerates one hundred and eight of his attributes. It is said, if this prayer is recited with due devotion, a man will be saved from all sorts of troubles. To obtain the desired results this prayer is to be chanted by a man who is pure in thought and action.

Owner.—Srijut Pratapnarain Chaudhury presented this small book.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This well-known prayer of Batuka Bhairaba is recited with due devotion to thwart an impending catastrophe.

No. 3.

Name.—(1) Āpaduddharan Mantra and (2) Sitalā Stava.

Subject.—The first is the prayer of Mahadeva and second is the prayer of Sitalā Devi, the Goddess of small-pox.

Author.—The first is taken from the Visvasaroddhar Tantra and the second is an extract from the Skanda Purāna, one of the 18 principal Purānas.

Date.—Uncertain.

Description.—This is a small *puthi* of 7 folios, written on ordinary paper. The copy was a recent one, made in 1819 Saka. The size of the *puthi* is 11½ × 3 inches. There are 6 lines on a page. The language is Sanskrit. The copy is full of orthographical mistakes.

The opening lines of 1.—

ওঁ কৈলাসশিখরাসীনং দেবদেবজগদ্‌গুরুম্‌।
শঙ্করং পরিপপৃচ্ছ পার্ব্বতী পরমেশ্বরম্‌॥

The closing lines of 1.—

এতৎ শ্রুত্বা ততো দেবি নামাষ্টশতমুত্তমম্‌।
ভৈরবায় প্রকৃষ্টভূত স্বধায়ৈব মহেশ্বরী॥

ইতি বিশ্বসারোদ্ধারে আপদুদ্ধার কল্পে ভৈরব স্তবরাজঃ সমাপ্তঃ।

The opening lines of 2.—

নমামি শীতলাং দেবীং রাসভস্থাং দিগম্বরীম্‌।
মার্জ্জারি কলসোপেতাং সর্পালঙ্কারমস্তকাম্‌॥

The closing lines of 2.—

শীতলাষ্টকমে বেদং নদোষং যস্তকস্যচিৎ।
দাতব্য হি সদা তস্মৈ ভক্তি শ্রদ্ধান্বিতো হি যঃ॥

ইতি শ্রীস্কন্দপুরাণে শীতলাদেব্যাং স্তোত্রং সম্পূর্ণং।

Contents.—The first book contains 108 names of Siva and the second book contains 8 couplets forming a prayer to Sitalā Devi.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari presented this book.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The first book is same as the book No. 2 of this catalogue and the second book is recited during the outbreak of small-pox in a family.

No. 4.

Name.—Aparājitā Stava.

Subject.—A prayer to Durga.

Author.—This is an extract from the Visnudharmottara, canto III.

Date.—Uncertain.

Description.—This is a small *puthi* containing 6 folios, written on country-made paper. The size of the *puthi* is $7\frac{1}{2} \times 2$ inches and each page contains 5 lines. The language of the *puthi* is Sanskrit. It is a careless copy full of spelling mistakes.

The opening lines.—

ওঁ অপরাজিতায়ৈ নমঃ। ওঁ নমো অপরাজিতামন্ত্রস্য বেদব্যাসঋষিরনুষ্টুপছন্দো শক্তির্মশভিষ্ট সিদ্ধার্থে বিনিয়োগং ॥

ওঁ নমো নীলোৎপলদলশ্যামং ভূজগাহবনাজনম্।
বালেন্দুযৌণী দেবেশী নয়ন ত্রিতয়ান্বিতাম্ ॥

The closing lines.—

যত্র এবা গতং পাপং তত্রেব প্রতিগচ্ছতু স্বাহা
বাবানবণে মহাবণে অসিদ্ধসাধিনি ॥

ইতি বিষ্ণুধর্ম্মোত্তরে তৃতীয়কাণ্ডে ত্রৈলোক্যবিজয়ে অপরাজিতাস্তুতি সমাপ্তঃ ॥

Contents.—This *puthi* contains a prayer to Aparājitā another name of Durga, as called from the Visnudharmottara, canto III.

Author.—Srijut Pratapnarain Chaudhury of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Visnudharmottara from which this prayer has been called is a Samhitā, propounded by Saunaka and other Rishis to the son of Janmejaya, and it contains 100 stories.

No. 5.

Name.—Annapurnā Pujā-Bidhi.

Subject.—The procedure of worshipping the Goddess Annapurnā.

Author.—Kalicharan Sarma Nyayaratna, a member of the famous Pārbatiya Goswami family, which was imported from Sāntipur in Bengal, by the Assam King Rudra Sinha. The author flourished between Saka 1672 and 1772. He was a great Sanskrit scholar and was looked upon as a very pious man. He has now no direct descendant except a widow of his grandson.

Date.—About 1755 Saka.

Description.—This *puthi* is written on *sanchi* bark, the size of the *puthi* is $16\frac{1}{2} \times 4$ inches. There are 110 folios and every folio has 5 lines on each of its sides. The characters are known as " Bamuniya " and the copy, though made in Saka 1755, is in excellent state of preservation. The language of the *puthi* is Sanskrit.

The opening lines.—

আসিৎ সৌমাৰ পৃথ্বীপতিধনভৱনাধ্যক্ষতাভিঃ প্রসিদ্ধঃ
নাম্নায়ং যজ্ঞপূর্ব্বঃ পতিৰমনমতির্ব্বিপ্রৱংশাতেসঃ
নিত্যং তদ্বংশবর্গাঃ প্রচুৰধনজনাসঙ্গসম্বর্দ্ধিতাঙ্গাঃ ॥
মোদন্তাং ভূমিপাগ্রে ব্যবহৃতি কৃতিভিঃ সর্ব্বসভ্যাগ্রণ্যা
তৎ পুত্রঃ শান্তিদান্তিপ্রমুখগুণগণাব্যাপ্ত সৎকীর্ত্তিচন্দ্রঃ।
ভূপালস্নেহপাত্রঃ কৃত্তিনিপুণতয়া পঞ্চসভ্যাঃ প্রধানঃ
নাম্না শ্রীযুক্তযুক্তাব্রজমনুতদনুপ্রোচ্যতাং নাথ শব্দঃ ॥

The closing lines.—

ততঃ প্রাতঃ সমুত্থায় স্নানাদিকং কৃত্বা যথাশক্তি শিবান্নপূর্ণা ভক্তব্রাহ্মণান্ তাদৃশী স্ত্রীশ্চ ভোজয়িত্বা স্বয়ং পারণং কুর্য্যাদিতি।

Contents.—The *puthi* contains a detailed procedure of worshipping the Goddess of Annapurnā and it is regarded as the best book of its kind.

Owner.—This *puthi* was found in the family of the late Nandinath Barooah of Nowgong. His daughter kindly presented it to the collector.

Place of deposit.—The library of the K. A. Samiti,

Remarks.—Annapurnā, the Goddess of food, is worshipped during the spring and so this Pujā is generally known as the " Bāsanti Pujā." This *puthi* is said to have been written at the instance of the late Brajanath Bharali Barooah, who was a devoted disciple of the author.

No. 6.

Name.—Astabargi Dasa.

Subject.—A kind of astrological calculation made on the basis of position of different planets at the nativity.

Author.—Not known.

Date.—Not known.

Description.—This *puthi* is written on ordinary paper and has only 5 folios, each folio measuring $9\frac{1}{2} \times 3\frac{1}{2}$ inches. Each folio contains 15 lines and the language of the *puthi* is Sanskrit.

The opening lines.—

যাবতী যাবতী রেখা গ্রহাণামষ্টবর্গকে ।
তাবতীং দ্বিগুণীকৃত্য চাষ্টাভিঃ পরিশোধয়েৎ ॥

The closing lines.—

যদি চলয়তি ভানু দ্বিতীয়া দিবসে ।
উভয়ো সঙ্কার রোলন্ত রবাহে ।
মনথির করি রাখিবা বুধ ।
নাহি বঢ়াটুটা নিরাংশক শুধ ॥

Contents.—The *puthi* contains the astrological formulae by which the calculations of planets are made by the Astabargi method. It teaches how the space occupied by a particular planet in the Zodiac is to be divided by a given number of lines and then the calculations are made by doubling those lines and subtracting 8 from the result.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are various kinds of calculations of Dasa and the *Astabargi* Dasa is supposed to give most accurate results.

No. 7.

Name.—Ayanāṃsam.

Subject.—An astronomical treatise dealing with the precession of Equinox.

Author.—Not known.

Date.—Not known.

Description.—This manuscript is written on country-made paper. There are 57 folios in the *puthi* and its size is $12\frac{1}{2} \times 4$ inches. The language of the *puthi* is Sanskrit. The copy was made in 1756 Saka and contains a large number of orthographical mistakes.

The opening lines.—

শাকো মেকাব্ধি বেদোনং দ্বিঃ কৃত্বা দশতি হরেৎ ।
লব্ধ হীণঞ্চ তত্রৈব অয়নাংশ প্রকীর্ত্তিতঃ ॥
দশভাগ হরণ লব্ধং পূর্ব্বস্থাপিতাঙ্কে হীনং ।
সাষ্টভাগঃ লব্ধ শেষাঙ্ক অয়নাং শো ভবতি ॥

The closing lines.—

একাদশে দশম ষষ্ঠ তৃতীয় বাশী
বাবোগ্য লাভ ধনধান্য সৌভাগ্য ধনং দদাতি।
আজ্ঞাকাবী চ পুরুষাঃ প্রযদাশ্চ নিত্যং॥
সৌখ্যোদয়ং দিশতা পুত্রধয়ঞ্চ বাহঃ॥

Contents.—It describes the influences of the stars according to their positions, and also according to the time calculated on the basis of the precession of the Equinox. The *puthi* teaches how the precession of the Sun in its Ecliptic is to be calculated. It then discusses at length how a life's chart is to be prepared from the positions of the stars at one's nativity.

Owner.—This *puthi* has been presented by Srijut Pratapnarain Chaudhury of Nalbari.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* is regarded as a valuable astronomical treatise by scholars.

No. 8.

Name.—Bhaktiratnākar.

Subject.—A synopsis of Vaisnavism, *i.e.*, the religion of love and devotion.

Author.—Sankar Deva (*Vide* No. 1. Part I.)

Date.—1371-1490 Saka.

Description.—This *puthi* is written on oblong strips of *sanchi* bark, the size of which is 15 × 5 inches. There are 69 folios and each folio contains 20 lines. The language of the *puthi* is Sanskrit. This manuscript was prepared by one Muktaram Acharjya in শাকে সর্ব্বাক্ষিগোত্র নগগুহ গণিতে তিথ্যাং দশম্যাং মুদা, *i.e.*, in the year 1883 (?) Saka, and on the 10th day of the Moon. The characters of the *puthi* are of the Bamuniya type and it is in good condition. The *puthi* appears to be a careful copy of the original and free from orthographical mistakes.

The opening lines.—

ওঁ গণেশায় নমঃ।
যন্নামধেয়েন ভবাব্ধিপদ্ধাতস্তা সমুত্তীর্য্য নবঃ পবস্পদম্।
প্রাপ্নোতি পাতক্যাপিতু সনাতনং সদা সদানন্দমুপাস্মহে হৃদি॥

The closing lines.—

ব্যালিখদ্ভক্তিরত্নং বিবিধ গুণামতং সর্ব্বশাস্ত্রোত্তমঞ্চ।
শ্রীবিষ্ণুপদপঙ্কজাযাভক্তিকুশলং ধ্যেয়ং কবীনাং গণৈঃ॥

The colophon.—

সমুদ্ধৃতং ভাগরতাভিধানাদ্দুগ্ধাম্বুধের্যন্ত্র বনিত পিত্তম্।
শ্রীশঙ্করেনাচ্যুতকিঙ্করেন বুধা অসঞ্চপিত্তয়া সুধীবাঃ॥
সমস্ত শাস্ত্র সংসার মুদ্ধৃত্য বিদগ্ধেধুনা।
ভক্তিরত্নাকরাখ্যস্তং সংগ্রহং শঙ্করঃ কিলঃ॥

Contents.—The *puthi* first describes the qualities of a Guru and asserts that there is no higher virtue than that of serving faithfully one's own spiritual guide; it then dwells on the merit of one's birth as a man. It is the privilege of man alone to know the glory of his creator and to enjoy the supreme bliss of devotion towards him. The pleasures of senses are shared even by the brutes whereas the pleasures of devotion are the exclusive prerogative of a man. It then discusses the benefits of good company and describes what really constitutes a good company. It goes on to discourse on what should be one's object of worship and how the worship ought to be conducted. It then describes the ten recognised forms of devotion and asserts that the love towards God is the highest form of devotion. It then describes who are the true and real devotees. Thus it goes on to discourse on all the fundamental doctrines of Vaisnavism and brings the book to a finish by recounting how one incurs the demerits by profaning the attributes of God.

Owner.—Srijut Angadsen Barkakati of Nalbari, the Mauzadar of Mardartala presented this *puthi*.

The place of deposit.—The library of the K. A. Samiti.

Remarks.—This compilation was made by the author after having surveyed the whole field of Sanskrit Vaisnavite literature. There are several other books of this kind in Sanskrit, such as Visnupuri Sannyasi's Bhaktiratnāvali and Bhatta Deva's Bhakti-Viveka. Sankar Deva is said to have expressed that he would not have compiled this book had he seen before the Bhakti Ratnavali by Visnupuri. This book has been translated into metrical Assamese by Ramcharan Thakur, a biographer of Sankar Deva (*vide* No. 26, Part I). Madhab Deva is known to have prepared an annotation of it.

No. 9.

Name.—Bhārata Sābitri.

Subject.—An account of the war of Kurukshetra.

Author.—Byasa Deva, the author of the Mahabharata.

Date.—Not known.

Description.—This is a small *puthi* in Sanskrit, written on country made paper and its size is $13\frac{1}{2} \times 3$ inches. There are only 8 folios. The copy looks old, but it does not bear any date. Each page contains 5 lines.

The opening lines.—

ধৃতরাষ্ট্রোবাচ :—

ব্রুহি সঞ্জয় যত্নতং যুদ্ধেতেষাং মহাত্মনাম্।
পাণ্ডবানাং কুরুণাঞ্চ সংপ্রাপ্তে সুমহাহবে॥
কে তত্র প্রমুখাঃ যোধাঃ কেব তত্র মহারথাঃ।
মহাবলাশ্চ কেতত্র কথং তেচ নিপাতিতাঃ॥

The closing lines.—

শ্রাদ্ধকালে পঠেৎ যস্তু শুচীভূত্বা চ মানবঃ।
পিতরঃ তস্য তুষ্যন্তি বর্ষানামেকবিংশতিঃ॥
অবগাহেব গঙ্গায়াঃ সদা স্রবতি যো হবিং।
পঠেৎ ভারত সাবিত্রীং সমং পুণ্যং সমাপ্নুয়াৎ॥

Colophon.—

ইতি শ্রীমহাভারতে শত মাহস্র্যাং সংহিতায়াং বৈয়াসিক্যাং ভারতসাবিত্রী সমাপ্তাঃ॥

Contents.—The *puthi* relates how Dhritarashtra, the father of Durjyodhan asked Sañjaya, about the result of the battle of Kurukshetra. Sañjaya described to him how the heroes fought and fell in the battle and how his sons were killed one by one by the Pandavas.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari has presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* is taken from the Mahabharat and is considered very sacred by the Hindus, so it is recited even now when a Shraddha ceremony is solemnised.

No. 10.

Name.—Bhatti Kāvyam.

Subject.—A poem describing the exploits of Rama.

Author.—Bhartrihari was a poet of great renown and a profound Grammarian. He lived at Ballabhi in the reign of Shridharasena. The author is said to have styled his poem after his own name, Bhatti being prākrita form of Bhartri.

Date.—This *puthi* was written in the end of the sixth and beginning of the 7th century A. D.

Description.—This *puthi* is written on *sanchi* bark. There are 27 leaves, each leaf measuring $12 \times 2\frac{1}{2}$ inches. The *puthi* is not complete: it contains only the first six cantos. The *sanchi* leaves are remarkably well-prepared. Each page contains 6 lines of writings. This *puthi* and Kumarasambhava of Kalidasa described in this Catalogue as No. 36 in Part II, form only one manuscript, the copy of which was prepared in Saka 1696.

The opening lines.—

অভূদ্গুপো বিবুধসগঃ পরন্তপঃ শ্রুতান্বিতো দশরথ ইত্যুদাহৃতঃ।
গুনৈর্ব্বরং ভুবনাহিতচ্ছলেন যং সনাতন স্পিতরমুপাগমৎ স্বয়ম্॥

The closing lines.—

অভার্ন্নেস্তঃ প্রপতন সময়ে পত্তণীভূত সাহুম।
কিষ্কিন্ধাদ্রিং ণ্যবিশত মধুক্ষীব গুঞ্জ দ্বিরেকম্॥

Contents.—The *puthi* first gives a description of King Dasaratha and his capital Ajodhya and then dwells on the education of Rama and his brothers and then goes on to describe how Rama's services were requisitioned by Visvamitra in killing some Rakshasas. Then it tells us how Rama went to Mithila and won Sita for his spouse by breaking the bow of Siva. This way the narrative follows Valmiki's Ramayan, excepting in few instances.

Owner.—His Holiness the Adhikar Goswami of Auniati has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The authorship of this *puthi* is ascribed by some to Bhatta Maha-Brahman, son of Sriswami. There is a story about the writing of this poem. Bhartihari was a great Grammarian of the Paṇini School; one day when he was lecturing on Grammar, an elephant passed between him and his pupils. This evil omen prevented him from lecturing on Grammar for a whole year and so he wrote this famous poem with the avowed object of teaching Grammar through Kavyam. This is the only Kavyam which illustrates the rules of Paṇini's Grammar. No student of

Sanskrit Grammar considers his training complete before he studies this Kavyam.

No. 11.

Name.—Byabasthārnava.

Subject.—Propitiousness of different *Tithi* on different dates in a month for the ceremonial rites of the Hindus.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on ordinary paper and contains 13 folios; each folio measures 12 × 4½ inches and has 12 lines on its each side. The language of the *puthi* is Sanskrit but its interpretations are in vernacular which looks like Bengalee. The copy collected is a very careless one, being full of orthographical mistakes.

The opening lines.—

ওঁ গনেশায় নমঃ। ব্যবস্থার্ণব।

শুক্লপক্ষে অমাবস্যা কিম্বা দ্বিতীয়া যুক্তা যদি প্রতিপদ হয় তবে অমাবস্যা যুক্তা প্রতিপদে দৈবাদি কার্য্য করিবে। অস্য প্রমাণঃ—

The closing lines.—

ইহার ব্যবস্থাপত্র। যদা উভয় দিন স্বনক্ষত্র যুক্ত জন্ম তিথি লাভ তদা পরদিনে পূজাদিকং কর্ত্তব্যাবিতি সতাং মতঃ। আর শনি মঙ্গল বার যদি জন্ম তিথি হয় এবং ইহাতে স্ব নক্ষত্র না পাইলে মুক্তাদি দানরূপ প্রায়শ্চিত্ত করিবে। ইতি পঞ্চদশ তিথির ব্যবস্থা।

Contents.—The *puthi* begins with the 1st *Tithi Pratipada* and then goes on to describe the peculiarities of this tithi in all the months and so on; it goes on to deal with all other *tithis* ending with *Purnimā*, the full moon.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 12.

Name—Durgotsaba Bidhi.

Subject.—The procedure of worshipping the Goddess Durga.

Author.—Krishnaram Nyaya-Bagish—the founder of the family of the Pārbatiya Gossain. He was a native of Simla, a village near Santipur in

Nadia. The Ahom King Rudra Sinha brought him from Bengal with a view to make him his Guru but before he could do this he died at North Gauhati in 1636 Saka and asked his son Siva Sinha to become his disciple. Sir Edward Gait in his History of Assam has the following on Krishnaram Nyaya-Bagish :

"He (Siva Sinha) gave up the projected invasion of Bengal but obeyed his father's injunction to become a disciple of Krishnaram Bhattacharjya. He gave him the management of the hill temple of Kamakhya, whence Krishnaram and his successors are generally known as the Parbatiya Gossains, and assigned to him for his maintenance large areas of lands in various parts of the country."

Date.—1636 Saka.

Description.—This *puthi* is written on *sanchi* bark, the size of which is 18½ × 5 inches. It contains 102 folios and each page of a folio has 9 lines of writings. The language of the *puthi* is Sanskrit and it is in good state of preservation.

The opening lines.—

আলোক্য বিবিধান্ গ্রন্থাণ সৌমাবেশ নিদেশতঃ।
শ্রীকৃষ্ণরামস্তুতে শ্রীদুর্গার্চ্চন চন্দ্রিকাং॥

The closing lines.—

অতএব কার্ত্তিক নিমিত্তক নিত্যব্রতস্ত উর্জ্জেব্রতমিত্যাদিবচন বোধিতস্ত শক্লাশক্ল ভেদেন সমগ্রমাস কর্ত্তব্যতা শুক্লপক্ষ মাত্র কর্ত্তব্যতা একাদশ্যাদি পঞ্চদিন কর্ত্তব্যতাচ বহুষু গ্রন্থেষু ব্যবস্থাপিতা।

Contents.—It contains an elaborate process of worshipping the Goddess Durga with all the mantras, &c. This *puthi* is said to be the best *puthi* on the subject, being written by an eminent scholar like the author at the command of the King of Assam.

Owner.—This manuscript was found in the possession of the family of the late Nandinath Borooah of Nowgong. His daughter kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 13.

Name.—Dwādasa Rāsi Nirnaya.

Subject.—A book on astrological calculations of the twelve constellations called signs of the Zodiac.

Author.—Not certain.

Date.—Not certain.

Description.—This is a small *puthi* written on ordinary paper. There are 11 folios, each folio measuring 10 × 3 inches. Each folio contains 12 lines. The language of the *puthi* is Sanskrit but the copy which was made in Saka 1821, is full of spelling mistakes.

The opening lines.—

জেষ্ঠমাস। শুক্লা ১২ কূর্ম্ম অবতার। শুক্লা ২ বুদ্ধ কল্কী অবতার। শুক্ল ৩ বস্তাব্রত। শুক্লা ১০ দশহরা।

The closing lines.—

প্রতা বিদ্ধি সকল ন সিদ্ধি বাজেস্ত্রমান্তং কবিতা কবিন্দ্রং। শমং স্থবিকছ স্থত মধু বিলিপ্ত কায়ং। ছে মঙ্গলা পাকন পিঙ্গলাচ। মং ধং বর্ষ ০।১।০।০ পাঠ।

Contents.—It begins with an almanac showing the important events of the year on different *tithis*. Then it goes on to describe how certain astrological calculations are to be made and concludes with the method of calculating the Jogini Dasa.

Owner.—Srijut Pratapnarain Chaudhury kindly presented this *puthi*.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—Nil.

No. 14.

Name.—Ekādasa Kritya.

Subject.—The sacerdotal ceremonies to be performed on the 11th day of ones' death.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on country-made paper and its size is 13 × 3 inches. There are 17 folios. The language is Sanskrit and the copy is accurate and looks old. Each page contains 6 lines.

The opening lines.—

ততঃ কর্ত্তা পঞ্চভু সংস্কার পূর্ব্বকমগ্নিস্থাপনং কুর্য্যাৎ। ওঁ কামদগ্নয়ে নমঃ। ইতি বহ্নিং সম্পূজ্য তাম্রাদি পাত্র চতুষ্টয়ং সংস্থাপ্য &c., &c.

The closing lines.—

ওঁ মমাচ্যুতং প্রিয়তাং ইত্যুক্ত্বা সূর্য্যার্ঘং দত্ত্বাচ্ছিদ্র ধারণং কুর্য্যাদিতিদানোৎসর্গবিধিঃ সমাপ্তঃ।

Contents.—The *puthi* contains what ceremonies are to be performed on the 11th day of a person's death. Then it goes on to lay down the procedure of offering the gifts to the spirit of the departed man.

Owner.—This *puthi* was presented by Srijut Pratapnarain Chaudhuri of Khata.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 15.

Name.—Ganga Sarasi Bidhi.

Subject.—The procedure and Mantras of bathing in the Ganges.

Author.—Not known.

Date.—Not known.

Description.—This *puthi* is written on country-made paper and contains 10 folios. The size of the *puthi* is $13\frac{1}{2} \times 3$ inches and there are 5 lines on a page. The language of the *puthi* is Sanskrit but the copy is scarcely free from spelling mistakes.

The opening lines.—

ওঁ নমো গনেশায়। অথ গঙ্গাসরসিবিধি লিখ্যতে। কৌশিকি স্নানমন্ত্র।

গাঁধিরাজ সুতে দেবি বিশ্বামিত্র মুনের্ধমা।
ঋষিক ভার্য্যা সত্যায়াং পাপঘ্নে হর কৌশিকি॥

The closing lines.—

যাবৎ ঋতঞ্চ সত্যঞ্চ যাবৎ চন্দ্রার্ক মেদিনী।
তাবৎ কালং বসেৎ সখ্যং সত্য সত্য বদাম্যহম্।
সাক্ষিণঃ সপ্ত যে দেব ব্রহ্মা বিষ্ণু মহেশ্বর॥
যস্ত প্রভৃতি যে সখ্যং যাবৎচন্দ্রদিবাকর॥

Contents.—It contains the Mantras to be uttered at the time of bathing in the Ganges together with the procedure.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The River Ganges is held very sacred by all classes of Hindus as it is supposed to have flowed from the feet of Visnu. All the Sastras of the Hindus are unanimous on the point that a man is freed from all his sins by a plunge in this sacred river.

No. 16.

Name.—Gita Gobinda.

Author.—Jayadeva was born in a village called Kendubilva (now Kenduli) in the district of Birbhum in Bengal. His father was Bhoja Deva and his mother Rama Devi. He was a man of the 12th century and the court poet of a King of Utkala. He spent most of his life at Puri and while there he married a Brahmin Girl called Padmabati dedicated to the idol of Jagannath. He spent the last days of his life in his native village Kenduli and died there. The poet has immortalised himself by his Gita Gobinda and the prayer of the ten incarnations of Visnu.

Date.—1200 A.D.

Description.—This *puthi* is written on flat and oblong strips of bamboo, prepared as thin and smooth as a Sanchi leaf. It contains 41 folios and each of its pages contains 6 lines of writings. The size of the *puthi* is $12\frac{1}{4}$—$2\frac{1}{2}$ inches and its language is Sanskrit. The book is divided into 12 chapters. Some of its pages contain short marginal notes. The *puthi* is in very good condition but its first 4 folios with 9 couplets are lost.

The opening lines.—

অনেক নারী পরিরম্ভ সংভ্রমন্।
স্ফুরণ মনোহারি বিলাস লালসম্ ॥
মুরারী মারাদুপাদর্শয়ন্তয়ো।
সখী সাক্ষং পুনরাহ রাধিকা ॥

The closing lines.—

শ্রীভোজ দেব প্রভবস্য রামা।
দেবীসুত শ্রীজয় দেবকস্য ॥
পরাশরাদি প্রিয় শিষ্য কণ্ঠে।
শ্রীগীতগোবিন্দ কবিত্বমস্তু ॥

Contents.—Krishna amuses himself with the gopis and Radha, his first love, weeps bitterly and Krishna is the subject of her reverie in day and dream at night. A milkmaid comes and sings :

"Thy lover, thy Krishna, is dancing in glee,
With troops of young maidens forgetful of thee,"

and another comes and consoles her by asking her to search for her lover in the tangled woods of Vrindavana. Radha goes from place to place in

search of her lord and finds him singing and dancing in the company of the gopis. Maddened at this sight, she bemoans her fate and is lost in a reverie—Krishna returns to Radha, a penitent lover and seeks and finds her in the shaded groves of Vrindavana and falls at her feet and craves for her pardon, but Radha smitten with jealousy rejected Krishna and bade him go away and leave her alone. Krishna lingers and tries to appease Radha but finding her most relentless goes away in remorse. Radha grows impatient and blames herself for being so cruel to her lover and wanders about and in the evening meets her lover in the dusky copses of Tamala and both of them are united again.

Owner.—His Holiness the Adhikar Goswami of Auniati has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is the most melodious poem in the Sanskrit language and it has been translated into various languages. It is an allegorical poem in which Krishna stands for the soul and Radha stands for the Divine Love and the gopis are the objects of senses. The soul is attracted by the object of senses again and again, and knows no rest for which it longs so much, till it comes under the influence of the Divine Love. Jayadeva has been severally taken to task by a class of critics for his playing the soul's hankering for the Divine Mercy in gross colours of earthly affection but even his most captious critics admit that in sweetness of its melody and richness of its colours, the book remains unsurpassed as a magnificent work of art.

No. 17.

Name.—Graha Bija Jnàna.

Subject.—An astronomical treatise on the movements of planets and their conjunction.

Author.—Not known.

Date.—Not certain.

Description.—This manuscript is written in Sanskrit with Assamese characters on 12 leaves of Sanchi bark. Each of the leaves measures 11 × 2½ inches and contains 6 lines on its each side. It is full of spelling mistakes. It was copied in 1760 Saka.

The opening lines.—

"অষ্ট কপাত দি সৌজ মতিথি মহিমণ্ডকেন্দ্র ভৃগুবিজ্যানাং ঞপবেতং।"

The closing lines.—

"শোধিতে বাসৌ স্বস্তং অংশকে চতুর্দ্দশ দৃষ্টা ১৪ তদাব বিনে পশ্চিম দিশি শুক্লদয়ং বোধব্যং ॥"

Contents.—This manuscript deals with the movements of the planets, *i.e.*, the rising and setting of each of the planets and lays down the principles and methods of determining the exact duration of time, which a planet takes in moving from one point to another.

Owner.—Srijut Pratapnarayan Chowdhury presented the *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 18.

Name.—Grahan Arjyà.

Subject.—An astronomical treatise on the eclipse.

Author.—Durgaram Acharyya.

Date.—Not known.

Description.—This manuscript is written on country-made paper, all of uniform size measuring $10 \times 2\frac{1}{2}$ inches only. There are 18 folios and each of the folios contains 6 lines on either side. The language is Sanskrit, but the characters are Assamese. It is not free from spelling mistakes. It was copied in 1772 Saka.

The opening lines.—

"অথ গ্রহণ আর্য্যা লিখ্যতে। অথ গ্রহণ সঙ্গোগ। অর্কস্ত বাসৌ যদি বাহু সংস্থে, etc., etc.

The closing lines.—

সর্ব্ব গ্রহণে পূর্ব্বে পর্শঃ পশ্চিমে মোক্ষঃ। ইতি শ্রীদুর্গারামাচার্য্য বিরচিতায়াং ভাস্বতী খণ্ডসাধ্যোদ্ধৃত সূর্য্যগ্রহণ পত্রিকাং সমাপ্তং ॥

Contents.—This manuscript deals with the method of finding out the solar and lunar eclipses, and lays down the rules to determine the time of the eclipses and their effects.

Owner.—Srijut Pratapnarayan Chowdhury kindly presented this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The author acknowledges to have written this book on the authority of Vasvati Khanda Sadhya—a book of considerable renown.

No. 19.

Name.—Graha Puja Bidhi.

Subject.—Procedure of worshipping the nine planets.

Author.—Not known.

Date.— Do.

Description.—This manuscript is written in Sanskrit with Assamese characters on 8 folios of ordinary paper. Each of the folios measures 11 × 2½ inches and contains 5 lines on its each side. It was copied in 1818 Saka, and is full of orthographical mistakes.

The opening lines.—

অথ আদিত্য ধ্যানং। ওঁ মধ্যদগে ভগরন্তং কলিঙ্গ জাতং কাশ্যপ গোত্রং ক্ষত্রিয়বর্ণং।

The closing lines.—

অকেশ শেষনৌ শক্তি রজায়তে কেতবে গ্রহায় নমঃ। ইহাগচ্ছেতি মন্ত্রেণ পাদ্যাদিকং দদ্যাৎ।

Contents.—The manuscript lays down the method how one should conduct the worship of the planets.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this *puthi* in the collection.

No. 20.

Name.—Graha Snan Mantra.

Subject.—Procedure of making ablutions to avert the evil influence of a planet.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript consists only of two folios of ordinary paper, each folio measuring 8 × 3 inches and having 6 lines on either side. It is written in Sanskrit with Assamese characters and is full of spelling mistakes. It was copied only in 1819 Saka.

The opening lines.—

"অথ গ্রহস্নানমন্ত্র।

ওঁ সর্ব্ব পাপ বিনিমুক্তঃ বিপক্ষ ক্ষয়মাপ্নুয়াৎ, etc., etc."

The closing lines.—

চন্দনং সিতং অশ্বগন্ধ ক্রমাৎ সূর্য্যাৎ দদ্যাৎ দোষপ্রশান্তয়ে।

Contents.—This manuscript lays down how one should perform ablutions with certain herbs to avert the evil influence of a planet. A particular herb is prescribed for the propitiation of a particular planet. It is believed that the evil influence of a planet is avoided by such ablutions.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 21.

Name.—Graha Stava.

Subject.—A prayer to the nine planets.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is written in Sanskrit with Assamese characters on 13 folios of ordinary paper. Each of the folios measures 6 × 2½ inches and contains 6 lines on each side. It is full of spelling mistakes, and the copy was made in 1818 Saka.

The opening lines.—

ঈশ্বরোবাচ ।

"আদিত্য ভাস্করো সূর্য্য ভানু অর্ক দিবাকরঃ ।

সুবর্ণরেতস, etc., etc."

The closing lines.—

নমঃ সিদ্ধিপ্রদাত্রে শতঞ্চ লয়তে সদা

ইতি শ্রীরুদ্রযামলে কেতুস্তোত্রং সমাপ্তং ॥

Contents.—This manuscript contains some extracts from different Purans formed into a prayer to be chanted with a view to propitiate the nine planets. It is believed that the recitation of this prayer counteracts the evil influence of the planets.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari kindly presented this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of Graha Stava in the collection.

No. 22.

Name.—1. Grahastava.

2. Grahapuja Bidhi.

3. Saraswatipuja Bidhi.
4. Sivapuja Bidhi.

Subject.—A collection of four puthis : (1) Prayer to the nine planets, (2) the procedure of the worship of nine planets, (3) the procedure of worshipping the Goddess of Learning, (4) the procedure of the worship of Mahadeva.

Author.—Not known.

Date.—Not known.

Description.—These *puthis* are written on Sanchi bark. The size of the *puthi* is 8 × 2 inches. There are altogether 47 folios. Each page contains 6 lines but all the folios are not of uniform size. The language of the manuscript is Sanskrit.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 23.

Name.—Hari Bhakti Bilas.

Subject.—A Vaisnava Smriti containing everything that a Vaisnava ought to know.

Author.—Gopala Bhatta, son of Venkata Bhatta, a Deccan Brahmin, was a great Sanskrit scholar of his time and was a contemporary of Sri Chaitanya, the well-known exponent of Vaisnavism in Bengal. He was one of the six principal collaborators of Chaitanya Deva. His spiritual guide was his uncle Probodhananda who lived in Benares and was known as Prakasananda Saraswati. Gopala Bhatta was the author of Brindabana Jamaka and a commentary on Krisnakarnamrita, besides Haribhakti Bilasa, which he wrote at the request of Raghunath Das, Rupa and Sanatan, the three other prominent disciples of Chaitanya Deva.

Date.—About 1500 A. D.

Description.—This manuscript is written on oblong strips of Sanchi bark, measuring 32 × 4½ inches. The language of the *puthi* is Sanskrit and it is written in *Bamuniya* characters. The *puthi* is divided into 20 chapters and it contains 126 folios. The copy of the manuscript was prepared in the month of Sravana of Saka 1668 under the orders of Taruna Duarah, the Ahom Viceroy at Gauhati, during the reign of the Assam King Siva Sinha. This is the longest *puthi* in the collection.

The opening lines.—

চৈতন্যদেবং ভগবন্ত শাস্ত্রয়ে শ্রীবৈষ্ণবানাং প্রমুদেশ মা লিখৎ
আরম্ভকং কর্ম্ম বিচার্য্য সাধুভিঃ সার্দ্ধং সমাদৃত্য সমস্ত শাস্ত্রতঃ।
ভক্তোবিলাসং তনুতে প্রবোধানন্দস্য শিষ্যো ভগবৎ প্রিয়স্য,
গোপাল ভট্টো রঘুনাথ দাসং সন্তোষয়ন্ রূপসনাতনৌ চ॥

The closing lines.—

সদা সদাচারপরস্ত যে নরা ভবন্তি দামোদর ভক্তাপেক্ষয়া;
তদীয় পাদাম্বুজ ধূসরং কদা ভবেদস্য শিরোধরস্য মে।
শ্রীনন্দ সুন্দর মুকুন্দ পদারবিন্দ প্রেমামৃতাব্ধিরতুন্দিল মানসায়ে,
নাত্মার্থবৃন্দ মনুযং দধতে নচস্বং যেষাং পদাব্জ মকরন্দ মধুব্রতস্তাচ॥

Contents.—The first chapter of the *puthi* deals with the essential traits in a Spiritual Guide and what are the characteristics of a true disciple and what is the relation between them. The second chapter treats of the necessity of initiation and how it should be conducted. The third chapter lays down the rules of conduct of a true Vaisnava. The fourth chapter describes the habiliments of a follower of this tenet. The fifth chapter discusses what should be the object of worship of a Vaisnava. Chapters sixth, seventh and eighth teach the method of worship and mention the kinds of flowers to be used in the worship. The ninth chapter deals with the dietary of a Vaisnava. The tenth chapter describes the essential characteristics of a true Vaisnava devotee. The remaining chapters, except the last, discuss what days in a month of the year should be observed as sacred by a Vaisnava and on what days he should keep fast. The last, or the 20th chapter, deals about the construction of temples and other houses for religious purposes.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly lent this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is considered a very authoritative book on Vaisnavism, specially in Bengal. The author has compiled this book surveying the whole field of Vaisnavite literature. This *puthi* was presented to the library of the Auniati Sattra by the Ahom King Siva Sinha and it has been carefully preserved in the Sattra Library since then.

No. 24.

Name.—Hastamuktavali.

Subject.—A book teaching the method of communicating ideas by digital manipulations instead of articulation.

Author.—Subhankara Kavi. It is not known whether the author of this book is the same as the Subhankara of Mathematical fame or he is a different person. This book merely mentions the name of the author and makes no further reference to him.

Date.—Uncertain but the nature of the prose language of the translations would seem to place the *puthi* in the 15th Century A. D.

Description.—This manuscript is in Sanchi leaves and its size is 16 × 4 inches. There are 102 folios in the *puthi* and each folio contains 10 lines of writing on each side. The *puthi* is in good state of preservation. It originally belonged to one Suchandrai Ojha and its copy was made by one Jagaru. The writings have been obliterated in a few lines on the last page of the *puthi*, which usually gives the date and other references about the book and its author. The *puthi* contains the Sanskrit text and its translation is in Assamese prose.

The opening lines.—

গৌরীস্থঃ কিমুবেৎসিকরসং কা বেত্তি নো যন্ত্রহম্ ।
চেদেবস্তন তহিকিন্নগুহ্যদি ক্রতোল পদ্মৌ স্তনৌ ॥
ভূয়োস্তদ্যাদ কর্ত্তবি মুখ যুগা শ্লেষেন কি স্যাদতি ।
স্মেবান্নম্রমুখীং হসন্ গীবিস্থতাং চুম্বন্ মৃড়ঃ পাতুবঃ ॥

The closing lines.—

এখন শুভঙ্কব কবি গ্রন্থব সমাপ্তিত নৃপাদিব আশীর্ব্বাদ বিধান কবে ; সমস্তে জয়যুক্ত বাজাসকলব পবস্পবে মৈত্রী বাঢ়োক কীর্ত্তিয়ো বাঢ়োক। সস্ত সকলবো আপদ নষ্ট হোক। পুণ্যবন্ত সকলবে কীর্ত্তি বৃদ্ধি হোক। নীতিয়ো বেশ্যা স্ত্রীব সদৃশ আনন্দে পূর্ণবদন হৈয়া সর্ব্বদায়ে হৃদয়ত আশ্লেষ কবিয়া প্রতি দিবসে মন্ত্রী সকলব বদনক চুম্বন কবোক। ইতি হস্তমুক্তাবলী সমাপ্তাঃ ॥

Contents.—The *puthi* contains an elaborate process of manipulations of hands by which thoughts and ideas can be expressed. These manipulations have been defined and fully described in the *puthi* and they are said to be part and parcel of Hindu music and these actions are chiefly employed in the dramatic performances. The *puthi* has classified the actions in three classes, *viz.*, actions by one hand, actions by two hands and actions by the movements of the whole body. Each class of these actions has been fully described in the *puthi*.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly made a loan of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—I have been able to collect the following information about this manuscript. It is mentioned in the list of Sanskrit works in the Nepalese library at Khatamundu. The subject matter of this book has been given in the Catalogus Catelogorum. Mahamahopadhyay Haraprasad Sastri has described this book in his report of the Sanskrit manuscripts as a work on dancing. Thirty-nine different forms of dances have been described in the book. One manuscript of this book is said to be in Durbhanga and another in the Darbar Library of Nepal.

No. 25.

Name.—Hitopadesha.

Subject.—As its name indicates,—'book of good connsels;' it is a moral class book, divided into four parts, *viz.*, Mitralabha or frendship. Suhrid-bheda or breach of friendship, Bigraha or war, Sandhi or peace.

Author.—Visnu Sarma was a Deccan Brahman and a scholar of great repute. He is said to have written first the Panchatantra, the Five Books of Fables, for imparting education to the sons of King Amara Shakti and then this book of Good Counsels for teaching moral lessons to the sons of Sudarsana, the King of Pataliputra.

Date.—Not known but in the opinion of Professor Max Müller, Panchatantra by Visnu Sarma is the earliest collection of fables in Sanskrit.

Description.—This manuscript is in oblong strips of Sanchi bark and is written in Assamese characters. The *puthi* contains 70 folios of the size of $15\frac{1}{4} \times 3\frac{1}{4}$ inches and each page of a folio contains 6 or 7 lines of writings. Barring the 2 or 3 damaged leaves, the *puthi* is in good state of preservation. The book is written in a mixed style of Sanskrit prose and poetry and it is taught to the Hindu boys for the elegance of its Sanskrit composition. This copy of manuscript was made in Saka 1729 by one Mohesvar Sarma.

The opening lines.—

সিদ্ধিঃ সাধ্যে সতামস্ত প্রসাদাৎ তস্ত ধূর্জ্জটেঃ।
জাহ্নবী-ফেনলেখেব যামূর্দ্ধি শশিনঃ কলা॥
শ্রুতোহিতোপ দেশোঽয়ং পাটবং সংস্কৃতোক্তিষু।
বাচাং সর্ব্বত্র বৈচিত্র্যং নীতিবিদ্যাং দদাতি চ॥

The closing lines.—

শ্রীমাৎকবলহুত্রোযৌ জয়েৎ মাণ্ডলীকী নৃপাণ্।
যেসাযং সুগ্রহো যত্নাল্লেখযিত্বা প্রচাবিতঃ ॥
ইতি শ্রীহিতোপদেশে নীতি-শাস্ত্র-সাবেসন্ধিগ্রাম কথা সংগ্রহশ্চতুর্থঃ সমাপ্তশ্চায়ং গ্রন্থঃ ॥

Contents.—The *puthi* begins with the wise counsels in the matter of acquisition of knowledge and wealth. A man should behave as if he is going to live for ever but that in the practice of religion he should always act as if he is going to die in an instant, and it goes on to lay down the maxims on various subjects and those maxims are illustrated by appropriate stories. A few maxims are given below :—

(1) Friendship's true touchstone is adversity.

(2) Small things wax exceedingly mighty being cunningly combined,
Furious elephants are fastened with a rope of grass-blades twined.

(3) Sentences of studied wisdom nought avail if unapplied,
Though the blind man hold a lantern, yet his footsteps stray aside.

(4) And true bliss is when a sane mind does a healthy body fill,
And true knowledge is the knowing what is good and what is ill.

Owner.—Srijut Krishnakanta Bhattacharjya of Jorhat, the Editor of Assam Bilasini, has kindly made a gift of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This book is very famous for the simplicity and elegance of its style and it has been translated in almost all the important languages of Asia and Europe. The first English version of this book was prepared by Charles Williams as far back as 1787 A.D. There are two other versions of it in English, one by Sir Monier-Williams and the other by Sir Edwin Arnold.

No. 26.

Name.—Jataka Chandrika.

Subject.—An astrological treatise.

Author.—Jagadiswara.

Date.—Uncertain.

Description.—The *puthi* is written on oblong strips of ordinary paper and contains 67 folios. Each page of a folio contains 8 lines. The language of the *puthi* is Sanskrit with occasional explanations in Assamese. The size of the *puthi* is $10 \times 4\frac{1}{2}$ inches. The copy was made in Saka

1820 and there are so many mistakes in the *puthi* that the copy must have been made by a man not well-versed in Sanskrit.

The opening lines.—

প্রণম্য শ্বেৰ্য্যস্ত পদাৰবিন্দ ।
জ্যোতিষ-সাৰোদ্ধাৰ বংস্তমেমং ।
হিতায় বিশ্বস্ত বিদদ্ধতুষ্টৈ ।
বিতন্ততে তৎ জগদীশ্বৰেণ ॥

The closing lines.—

ঘোৰোদ্রং ৰাক্ষসী ভিক্ষেচৰেজ্ঞেয় মহোদৰি ।
মিশ্রভে মিশ্রিতা নাম্না সংক্রান্তি সপ্তধাৰয়ে ।
অয়ণে কোটি গুণিতং লক্ষ-বিষ্কুপদী ফলম্ ।
সৰাধতে সহস্রাণি সৰসিত্যা মুখাহৃতম্ ॥

Contents.—It first describes the Baras, Nakshtras, Tithis, Rasis, Jogas, etc., as laid down in Hindu astronomy and then lays down the rules for finding out the auspicious days for performing journeys and other religious rites. Then it describes the ceremonies to be performed at the birth of a child and lays down the rules for preparing the horoscope. It then gives certain calculations by which an astrologer can predict the sex of a child not yet born. At the end of the *puthi*, there is a collection of notes on various astrological topics.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 27.

Name.—Jataka Chandrika (Graha Bhava).

Subject.—A treatise on the astrological aspects of different planets and their effects on human beings.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is written on 19 leaves of ordinary paper, each leaf measuring $8\frac{1}{2} \times 3$ inches. Each leaf of the *puthi* contains on each side 6 lines of writings in Assamese characters. The language of the *puthi* is Sanskrit. The copy is full of spelling mistakes, and it was made in 1819 Saka.

The opening lines.—

অথ জাতকচন্দ্রিকায়াময়ম গ্রহ ভাবঃ।
যস্মিন ঋক্ষে স্থিতঃ ক্ষেতা etc. ॥

The closing lines.—

ওগ দৈবতং পুষ্যা প্রশ্না জমে সর্প গ্রহ ঋক্ষে ইতিস্থতা।

Contents.—This manuscript forms a part of the Jataka Chandrika, which treats of the different moods of planets and their effects on man. An evil planet may give result, if it be in a good mood, whereas a benevolent planet in a bad mood may produce evil effects on a man. This *puthi* teaches how to find out the moods of different planets.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 28.

Name.—Juddha Jayarnava Dasa.

Subject.—An astrological book dealing with the preparation of horoscopes.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on country-made paper and its size is 11 × 3 inches. There are 19 folios and each folio contains 7 lines on each of its pages. The language of the *puthi* is Sanskrit, but the copy is full of orthographical mistakes and it was made in Saka 1771.

The opening lines.—

ওঁ নমো গনেশায় নমঃ। অথ কেৱণোক্ত যুদ্ধজয়ার্নিব দশা লিখ্যতে।
কৃতিকাদি ত্রিভিঃ পত্রৈ নবধা পৱিকল্পিতম্।
ৱবিশ্চাব তমো জীব শনিজ্ঞো শিখি ভার্গবাঃ ॥

The closing lines.—

তেত্রিশ দিয়া লৈবা শনি।
গুকৱ ত্রেষষ্টি লৈবা গণি ॥
ৱাহৱ দ্বাদশ কেতুৱ কুৱি।
ভৃগুৱ তনয় গণি সত্তৱি ॥

Contents.—This *puthi* teaches the methods of preparing different kinds of Dasas and gives also the results of calculations by periods.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 29.

Name.—Jyotish.

Subject.—An astronomical book dealing with the calculation of almanac.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on oblong strips of Sanchi bark measuring $11\frac{1}{2} \times 2$ inches. There are 30 folios and each folio contains 5 lines on each of its pages. The language of the *puthi* is Sanskrit, but the writings are full of orthographical mistakes. The copy is about 82 years old being prepared on the 16th of Chaitra of Saka 1754.

The opening lines.—

নমো গনেশায়। অহর্গণাত খখ বহ্ গুণিতাত ৮০০। অন্তে বহ্গুণকৃত্তাধিকাব ৪৩৮। চতুর্থ ভাগে মুণি খ etc.

The closing lines.—

পূর্ব্ববৎ একাধিকং তলে লোপ্য সষ্টাসষ্টাতিং
শতত্তোলা তলেন সপ্ত ববান ভবেতি।

Contents.—The *puthi* lays down the rules of calculating the positions of the sun and the moon and it also teaches the calculation of the Hindu almanac.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari has presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 30.

Name.—Jyotish Chakra.

Subject.—An astrological book, dealing with the prediction of future events of one's life.

Author.—Not known.

Date.—Uncertain.

Description.—This is a small *puthi* of 14 folios written on ordinary paper and each folio measures 12 × 4½ inches. The language of the *puthi* is Sanskrit. Each folio contains 9 lines of writings on each of its sides. The *puthi* is full of spelling mistakes.

The opening lines.—

আদিত্যাদি গ্রহাঃ সর্ব্বে জ্যোতীশ্চক্র বিলিখ্যাত।
শুভাশুভবিতি জ্ঞেয়ং চত্তাষ্টি প্রমাণতঃ॥

The closing lines.—

ধনুসি লাভালাভ চিন্তা, মকরে কলহচিন্তা।
কুম্ভে গর্ভ চিন্তা মিণে স্থান চিন্তা॥

Contents.—The calculations are based on 64 *chakras* or diagrams resembling the signs of the Zodiac. The *puthi* teaches how to fill up these 64 diagrams and then goes on to describe how to find out the answers to the question put by the enquirer. The subject has been explained by practical illustrations.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 31.

Name.—Jyotisha Darpan.

Subject.—A book on astrology.

Author.—Bhuta Ratnakar.

Date.—Uncertain.

Description.—This *puthi* is written on oblong strips of ordinary paper and there are 16 folios, each folio measuring 12 × 4 inches. There are 10 lines on each page of the folio. The language of the *puthi* is Sanskrit, but the copy which was prepared in 1817 Saka, is full of spelling mistakes.

The opening lines.—

প্রণম্য সচ্চিদানন্দং ভাস্করং জগদীশ্বরম্।
জ্যোতিষ্ শাস্ত্রেষু সর্ব্বাণি সারানি বক্ষ্যতে স্তুতাম্॥
জাতকোক্তযথা ভাবং ত্রিকালস্ত বয়াস্তবেৎ।
ঋষ্ট যোগং যথাকেয়ং আয়ুস্থান যথা ভবেৎ॥

The closing lines.—

ব্যাঘ্রে চ কুশলং যানং মহিষঃ দুষ্‌খশোকদা ।
মযূরে সুখ সম্পত্তি বিড়ালে কলহস্তথা ॥
নানা অর্থ হংসে যানে বৃষভে দুষ্‌খকারকাঃ ।
কাকে ভ্রম পুত্রনাশোশ্চত্থ বাহন লক্ষনং ॥

Contents.—The *puthi* first treats how the *lagna* of a new-born baby may be fixed and how its correctness can be tested by Drekans. Then it goes on to describe the good and evil influences of the stars according to their position in the Zodiac. It concludes with an account of the influences of the Rasis, *i.e.*, the signs in the Zodiac, on a person according to their positions at the time of his birth.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 32.

Name.—Jyotisha Muktavali.

Subject.—A treatise on astrology.

Author.—Banshibadan Dwija.

Date.—Uncertain.

Description.—This *puthi* is written on ordinary paper. There are 23 folios; each folio measures 12 × 4½ inches. There are 9 lines on each side of the folio. The language is Sanskrit and the characters are of the Bamuniya type. The copy seems to be an old one, though it is in a good state of preservation. The *puthi* is generally free from orthographical mistakes.

The opening lines.—

প্রণম্য জগতামীশং জ্যোতিষ্মুক্তারলীমিমাম্ ।
কুরুতে শিশুবোধার্থে শ্রীবংশীবদনো দ্বিজঃ ॥

The closing lines.—

কুজ শুক্র বুধেন্দ্বর্ক সৌম্য শুক্রারলীভুবাং ।
জীবার্কি ভানুজ্যেষ্ঠানাং ক্ষত্রামিস্থাবজাদয়ঃ ॥
ইতি জ্যোতিমুক্তারলী সমাপ্তাঃ ।

Contents.—This is an astrological primer and contains the rules how the propitious days are to be found out and how the influences of different stars are to be calculated. It teaches how a horoscope is to be made out and what are the characteristics of different Rasis.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* has been published and is taught as a text-book in the tols of Assam.

No. 33.

Name.—Jyotish Ratnamálá.

Subject.—A manual of astrology.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* contains 66 folios, of which the first forty-four folios are of Sanchi bark and the rest are country-made paper. Each of the folios measures 12×3 inches and contains 8 lines of writings on each side. The language of the *puthi* is Sanskrit. The *puthi* is full of spelling mistakes. The copy appears to be an old one.

The opening lines.—

সংক্ষেপতো জ্যোতিষ রত্নমালা দ্বিজাদি কণ্টানি হিতেচ্ছয়া ময়া।
অতিব যাস্তাম্মিহিবেণ সা কৃতা যৎ পাঠমাত্রেন জনাঃ সুপূজিতাঃ॥

The closing lines.—

ফলমধিক শক্রনাং ধেণু সম্পূর্ণক্ষিবং।
বকণোপি মাহিন্দ্রে স্বার্ক সকপে কলঙ্কে॥

Contents.—The manuscript begins with the calculations about marriage and lays down whom to marry and under what conditions. It then deals with the preparation of horoscopes in greater details and ends by eulogising the art of astrologers.

Owner.—Srijut Pratapnarain Chaudhuri made a gift of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 34.

Name.—Kavya Prakash.

Subject.—A treatise on the art of poetical composition or laws of versification in Sanskrit.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark in Sanskrit prose, and its characters are of Bamuniya type. It has 74 folios, each folio containing 6 to 7 lines of writings on each page. Some of the leaves have marginal notes in red ink. The size of the *puthi* is $16\frac{1}{2} \times 3$ inches and it is divided into 10 chapters called *ullasas*. The *puthi* is in good condition excepting the slight damage in one of its corners. It is somewhat curious that this *puthi* contains a full index of its contents.

The opening lines.—

গ্রন্থাবম্ভে বিঘ্নবিঘাতায় সমুচিতেষ্ট দেবতাং গ্রন্থকৃৎ পরামৃশতি। নিয়তিকৃত নিয়ম রহিতাং হ্লাদৈকময়ীমনন্য পরতন্ত্রাং।

The closing lines.—

ইতি কাব্যপ্রকাশে অর্থালঙ্কার নির্ণয়ো নাম দশম উল্লাসঃ।

ইত্যেষ মার্গো বিদুষাং বিভিন্নোপ্যভিন্নরূপঃ প্রতিভাসতে যৎ।

নতদ্বিচিত্রং যদমুত্রসখ্যধিনির্ম্মিতাসং ঘটনৈব হেতুঃ॥

Contents.—The *puthi* begins with a discussion about the utility of poetry and then goes on to describe different kinds of poetry according to their qualities. Then it enters into a discussion about the sound and the true import of a word. After having described the various points connected with different kinds of composition, it goes on to define the nine Rasas or qualities in the poetry which play on the sentiments of man, such as love, heroism, hatred, anger, humour, fear, pity, affection and supernaturalism, and they are elucidated by various apt illustrations. Different kinds of Sanskrit metres have also been described and illustrated in the *puthi*. It has quoted the authority of authors like Lotala Bhatta, Sri Shankuka, Bhattanaraina and Abhinavagupta Acharjya. The figures of speech and metaphors have also been described at length.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This is an authoritative book on the art of Sanskrit composition, frequently quoted in the books of reference.

No. 35.

Name.—Kerali.

Subject.—A book of astrology.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* written on oblong strips of Sanchi bark measuring $7\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 31 folios in the *puthi*, each folio containing 12 lines on both sides. The language of the *puthi* is Sanskrit and it is in a good state of preservation but the copy is full of orthographical mistakes.

The opening lines.—

সাক্ষাত্রৈলোক্য সম্বোধি প্রশ্নং কেবলি ভাষিতম্ ।
ত্রিকাল বিষয়ে জ্ঞানং তস্মৈ সর্ব্ববিদে নমঃ ॥
অজ্ঞানান্ধস্য লোকস্য তত্ত্ব জ্ঞান শলাকয়া ।
চক্ষুসি ন্মিলিতো যেন তস্মৈ সর্ব্ববিদে নমঃ ॥

The closing lines.—

গ্রহোর্ব্বিলগ্নাৎ যতমে গৃহেঃ তেনাহতা দ্বাদশ বাশয়স্তু ।
তাবদিনাণ্যা গমনঞ্চ বিদ্যান্নিবর্ত্তনং চক্রগতে গ্রহেস্তু ॥
স্থিরো দয়ে স্থিরাং সেবা বর্গোত্তম গতঃ পিবা ।
স্থিতং তত্রৈব তদ্রব্যং স্বকীয় নৈব চৌরিতম্ ॥

Contents.—The *puthi* begins with a classification of the letters of the Sanskrit alphabet into several definite groups and then lays down the rules how questions pertaining to one's health and other matters, are to be answered, according as the initial letters of those questions fall in one or other of those groups.

Owner.—This *puthi* was presented by Srijut Pratapnarain Chaudhuri of Nalbari.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 36.

Name.—Kumara Sambhava.

Subject.—The *puthi* describes the birth of Kumara, the War-God Kartika, the son of Siva and Parvati.

Author.—Kalidasa is the greatest poet of India ; he is compared with Shakespeare of England and Goethe of Germany. There is no authentic history about the life of this immortal poet. The Indian tradition places him before Christ but the European orientalists are of opinion that he flourished during the reign of Chandra Gupta II, in the 5th century A.D.

He is known to have been the most notable amongst the nine gems of the court of Vikramaditya. A recent discovery of a terra-cotta medallion in village Bhita near Allahabad has lent great weight to the Indian tradition about Kalidasa's time. Sir John Marshall, Director-General of Archæological Survey of India, in his report for 1909-10, says that this medallion contains an exact representation of the scene of the First Act of Kalidasa's Sakuntala. The medallion is considered to be of the Sunga Kings who reigned at Pataliputra before Christ. The authorship of following books is ascribed to Kalidasa :—(1) Raghuvamsam, (2) Kumara-Sambhabam, (3) Megha-Dutam, (4) Ritu-Sangbaram, (5) Nalodayam, (6) Sruta-Bodha, (7) Sringara-Tilakam, (8) Sringara-Rasastakam, (9) Puspabana-Bilasa, (10) Malabikagnimitra, (11) Abhijnana-Sakuntalam, (12) Vikramorbasi.

Most of his works have been translated into all the principal languages of the world and his Abhijnana-Sakuntalam has drawn the unstinted praise of eminent scholars of all countries. The German poet Goethe has recorded the following panegyric in praise of his Sakuntalam :—

"Wouldst thou the young year's blossoms
And fruits of its decline
And all by which the soul is charmed
Enraptured, feasted, fed,
Wouldst thou the Earth and heaven itself
In one sole name combine,
I name thee O' Sakuntala and
All at once is said."

Date.—According to Indian tradition, 78 B.C.

Description.—This *puthi* is written on oblong strips of Sanchi bark measuring $12 \times 2\frac{1}{2}$ inches. There are 34 folios in the *puthi* and its first folio is slightly damaged. The folios of this manuscript are remarkably thin and each side of the folios bears 6 lines of writings. The language of the *puthi* is Sanskrit and it contains 7 cantos of the book. This copy was prepared in Saka 1696 or 1774 A.D., and is remarkably free from orthographical mistakes.

The opening lines.—

অস্ত্যুত্তরস্যাং দিশি দেবতাত্মা
হিমালয়ো নাম নগাধিরাজঃ।
পূর্ব্বাপরৌ তোয় নিধি বগাহ।
স্থিতঃ পৃথিব্যা ইব মানদণ্ডঃ॥

The closing lines.—

নব পরিণয় লজ্জাভূষণাং তত্র গৌরীং
বদনমপহরন্তীং তৎকৃতাক্ষেপণীশঃ।
অপি শয়ন সখীভ্যো দত্তবাচং কথঞ্চিৎ
প্রথম সুখ বিকারৈ হাসয়ামাস গূঢ়ম্॥

Contents.—The manuscript begins with a romantic description of the mighty Himalaya and goes on to describe Himalaya's marriage with Menaka and the birth of Parvati and her childhood. Then it narrates the anxiety of Himalaya to have his daughter married to Siva who was then engaged in deep meditation after having renounced the world. Himalaya welcomes Siva and obtains his permission to employ his daughter as his attendant in his daily rites. About this time, the Devas in the heaven were greatly oppressed by an Asura called Tarak and they went in a body to Brahma, who told them that when a son would be born to Siva by Parvati, he would deliver them from the bondage of the Asura. But as Siva was then engaged in deep meditation, the chances of his marrying Parvati appeared very remote to them and so they fixed a plan of breaking his Joga. Indra summoned Kamadeva, the lord of desire, and told him to kindle the fire of lust in Siva's heart so that he might marry Parvati and beget their deliverer. The book then describes in glowing terms the fear and anxiety of Kamadeva to approach Siva on this unholy errand. He repaired to the place where Siva did his penances and attacked him with his invincible arrow and caused a disturbance in his mind. This enraged Siva so much that a terrible fire shot forth from his forehead which reduced Kamadeva to ashes in a moment. But Kamadeva's attack did not go in vain. As a result of it, Siva became enamoured of Parvati and married her and the Kumara was born of this union to the great delight of the Devas. But this manuscript does not go beyond the marriage of Siva with Parvati.

Owner.—His Holiness the Adhikar Goswami of Auniati has kindly lent this *puthi*.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—The complete book of Kalidasa's Kumara-Sambhava consists of 17 cantos of which only the first 7 cantos are to be found in this manuscript. Some scholars are of opinion that Kalidasa's Kumara-Sambhava consisted only of the first 8 cantos, which close with an account of the birth of Kumara and the remaining cantos are later additions by some other hand. They base their conclusions on the following facts :—The

earlier commentators of the book take no notice of the cantos beyond 8th ; the diction of these cantos lacks the finish of the preceding cantos ; the appropriate designation of the book would have been Tarakabadha instead of Kumara-Sambhava as the story in the remaining cantos extends up to the slaying of Taraka.

No. 37.

Name.—Maha Dasa Ganana.

Subject.—A treatise on the calculation of the events of one's life from his nativity.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on country-made paper and contains 35 folios. The size of the *puthi* is 12½ × 4 inches. There are 9 lines on each page of the *puthi* and its language is Sanskrit. The copy was made in Saka 1772 and it is a careless copy, full of orthographical mistakes.

The opening lines.—

ভোভো দৈববিদাম মঞ্জরীবয়ং সদ্বাক্যমাকর্ণ্যতাম্ ।
আয়র্দ্দায়বিদং কদাপি ভবতাং কর্ত্তব্যচেতৎ যদি ॥
সংস্কারৈরভি শুদ্ধ বীজ গণিতে যদ্বোধ আস্তে গ্রহৈঃ ।
কৃত্বা শুদ্ধমনে লক্ষণগুনৈঃ লগ্নঞ্চ কুর্য্যাৎ তদা ॥

The closing lines.—

শুবপ্রভাপী নিজবিত্তভোক্তা প্রাজ্ঞো বলী জ্ঞান যুত প্রযোদী ।
কুম্ভাপতি স্বার্থগতঃ সলিলো বর্গোত্তমে স্বর্য্যসুতচিবার্ক্ক ॥

Contents.—The *puthi* teaches how to calculate the events of one's life from the positions of the stars at the time of one's birth. The *puthi* is full of technical words and expressions and is considered a valuable treatise by the adepts in this science.

Owner.—This *puthi* was presented by Srijut Pratapnarain Chaudhuri of Nalbari.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—Nil.

No. 38.

Name.—Mahanatakam.

Subject.—This *puthi* contains an account of the Ramayana in an abridged form and more specially from Ramchandra's union with Sita to his departure from this world in a dramatic form.

Author.—The name of the author does not appear in this *puthi* but Madhusudan Misra mentions in the concluding *sloka* of his commentary of Mahanataka that Hanumanta, a scholar of great repute, is the author of Mahanataka.

Date.—Not certain.

Description.—This *puthi* is written on oblong strips of Sanchi bark in Bamuniya characters. The language is Sanskrit. The size of the *puthi* is $16 \times 3\frac{1}{2}$ inches. It contains 26 folios and each folio contains 7 lines of writings on each side. The first 3 or 4 leaves have been damaged by exposure so much so that some of the letters and lines have been wiped out. The copy was made in 1740 Saka, or 1818 A.D.

The opening lines.—

নমঃ শ্রীকৃষ্ণায় ।
জয়তি রঘুবংশতিলকঃ কৌশল্যানন্দবর্দ্ধনো রামঃ
দশবদননিধনকারী দাশরথিঃ পুণ্ডরীকাক্ষঃ ॥

The closing lines.—

ভুক্ত্বা রাজ্য সহস্রাধিকমযুতমথো বৎসরান্ পূর্ণকামঃ ।
সার্দ্ধং পৌরৈঃ সমস্তৈরগমদিতি রুতি রাঘবঃ স্বীয় লোকম্ ॥
ইত্যাদি বিবাহপর্য্যন্তং রাম চন্দ্রস্য বর্ণনম্ ।
করুণাকরণং পুণ্য কৃতং স্যামন সুনুনা ॥ ইতি মহানাটকং সম্পূর্ণং ।

Contents.—Ramachandra returns home from Mithila with Sita and Lakshman. On the way, he is encountered by Parasuram. People urged the old King to make Ramachandra the Crown Prince. The King readily accepted this proposal and appointed a day for the formal installation of Ramachandra, as the Crown Prince, but his step-mother Kaikeyi, who was the most favourite queen of Dasaratha, could not bear this and with the idea of making her son Bharata the Crown Prince, implored the King for the fulfilment of his two vows to her, by making her son Bharata the Crown Prince and banishing Ramachandra for 14 years. The King was very reluctant to grant her these prayers but Ramachandra as a dutiful son offered himself to fulfil his father's vows by going out as an exile for 14 years, leaving the office of Crown Prince to Bharata and he actually went to the forest with Sita and Lakshman. During his exile, Ravana, the powerful king of Lanka, abducted Sita in the disguise of a Sannyasi, when

both the brothers were out after a golden deer. Rama then crossed the sea and invaded Lanka with the help of an army of monkeys headed by Sugriva and Hanumana, and killed Ravana and delivered Sita. Rama put Sita to severe tests and was convinced of her chastity and yet in deference to public opinion abandoned Sita when she was *enceinte*. She took shelter in the hermitage of Valmiki, the author of the Ramayana, and brought up her twin sons Lava and Kusha born to her during her banishment. Subsequently Rama was united with his sons but his spouse Sita was claimed by her mother Earth. After some time Lakshman, his dear brother, also departed from this world. Then Ramachandra, after having reigned for a long time, went to heaven with all his subjects. This brings the book to a close.

Owner.—Srijut Krishna Kanta Bhattacharjee of Jorhat, has kindly presented this *puthi*.

Place of deposit.—The library of the K.A. Samiti.

Remarks.—Nil.

No. 39.

Name.—Mandaladhyaya.

Subject.—A treatise on figures and diagrams peculiar to different duties.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark, the size of each strip being $16\frac{1}{2} \times 4$ inches. There are only 4 folios in this *puthi* and lines of writings on each page are 12 or 13. The language of the *puthi* is Sanskrit.

The opening lines.—

অপ্রমানা ভবেযুশ্চ পদ্মকেশবকর্ণিকা।
দেবপূজাং নগৃহ্নন্তি যজমানং শপতিব ॥
সপ্তদ্বীপবতা পৃথীমণ্ডলং পদ্মকর্পিণীম্।
লালেষু সপ্তপাতালা কর্ণিকা যেমবেবচ।

The closing lines.—

পশ্চিমেতু শনিং বিদ্যাং বাহো দক্ষিণপশ্চিমে।
পশ্চিমোত্তরতঃ কেতুঃ গ্রহাণাং স্থাপনে বিধিঃ ॥

Contents.—The *puthi* describes the diagrams and figures that are to be constructed for the worship of different deities and teaches how these diagrams are to be drawn and coloured.

Owner.—Srijut Krishna Kanta Bhattacharjee of Jorhat, has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 40.

Name.—Mantra Prakasha.

Subject.—It teaches how one is to be initiated in Tantricism.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on Sanchi bark and it measures $16\frac{1}{2} \times 4$ inches. There are 20 folios and one page of a folio contains 10 lines. The language of the *puthi* is Sanskrit but the *puthi* is not complete as can easily be seen from its abrupt ending.

The opening lines.—

প্রণম্য জগতামিশং সৃষ্টিস্থিতিলয়াত্মকম্ ।
হৃদিস্থং পরমং ব্রহ্ম বন্দে হরিস্বরূপিণম্ ॥

The closing lines.—

লোকে সাম্মাতু বাক্যে বহির্মুখ প্রজেচ্ছান্নুবাল্যে স্তয়ীষাম্ ।
বালাদেক্ষা সবিত্রির্ভবতমণুব্রয়ং দিকপতিনং সুসিদ্ধি ॥

Contents.—This *puthi* contains the procedure how one is to be initiated in the Tantricism and it also teaches the *Mantras* or formulæ and their applications.

Owner.—Srijut Krishna Kanta Bhattacharjee of Jorhat has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 41.

Name.—Manu Samhita.

Subject.—The ordinances of Manu embodying the customary laws which had been handed down from Vedic antiquity, and at the same time reflecting the social life of later days which too have long passed into history.

Author.—Manu, the greatest of the Hindu law-givers. It has not been finally established when this great jurist flourished but he is regarded as the first and foremost of all the Brahmin jurists and up to the present day, he is acknowledged to be the highest authority by Hindu lawyers.

Date.—Uncertain.

Description.—This manuscript is written on oblong strips of Sanchi bark measuring 18½ × 5 inches. There are 60 folios in the manuscript and each side of a folio contains 16 lines of writings. It contains the original text in Sanskrit and the characters are of Bamuniya type. Though the manuscript does not show the date of copying, it looks very old and is in a fair state of preservation.

The opening lines.—

স্বয়ম্ভবে নমস্কৃত্য ব্রহ্মণেঽমিততেজসে।
মনুপ্রণীতান্ বিবিধান্ ধর্ম্মান্ বক্ষ্যামি শাশ্বতান্॥

The closing lines.—

ইত্যে তন্মানবং শাস্ত্রং ভৃগুপ্রোক্তং পঠন্দ্বিজম্।
ভবেদ্যাচা বান্নিত্যং যথেষ্টাং প্রাপ্নুয়াদ্ গতিম্॥

Contents.—The book is divided into 12 chapters. The first chapter deals with the theory of creation according to the Hindu Sastras and describes the religion based on the principle of castes; the second chapter describes the duties of a student and how he is to conduct his life and the 3rd chapter lays down the rules of marriage and the five duties of a householder; the 4th chapter enumerates the domestic duties of a man; the 5th chapter deals with proper and improper food and the duties of a wife; the 6th chapter deals with the four divisions of a man's life; the 7th chapter describes at length the duties of a sovereign and the relation between him and his subjects; the 8th chapter deals with the administration of justice, offences, their punishments and evidence; the 9th chapter deals with duties in the married life, division of property, the duties of Vaisyas and Sudras; the 10th chapter describes the origin of mixed castes and the professions of the 4 castes; chapter 11th describes the penances and the chapter 12th describes how salvation is to be attained.

Owner.—Srijut Jaykrishna Goswami of Jakhalabandha Sattra in Nowgong has kindly presented this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are 20 principal law-givers of India and they are Manu, Atri, Visnu, Harita, Jajnavalkya, Ushana, Angira, Jama, Apastamba, Sambarta, Katyayana, Vrihaspati, Parashara, Vyasa, Sankha, Likhita, Daksha, Gautama, Satatapa and Vashistha, and the credit of first codifying the unwritten laws of the country is ascribed to Manu.

No. 42.

Name.—Murkhabodha-Vyavastha Sankshepa.

Subject.—It is a compendium of the Hindu Smritis.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on oblong strips of Sanchi bark. The language is Sanskrit. The size of the *puthi* is 16¼ × 4 inches. It contains 82 folios, and each has 10 to 12 lines of writings on each of its sides. The *puthi* is not in a very good condition as some leaves have been damaged partly by white ants and partly by rough handling. The copy was made in 1721 Saka or 1799 A.D. by one Bhudhar Deb Sarma.

The opening lines.—

ওঁ নমো গণেশায়। অথ শুদ্ধিব্যবস্থানির্ণয়ঃ। তত্রাদৌ শুদ্ধিপদার্থো নিরূপ্যতে। তত্র বিহিত কর্ম্মাহত্ব প্রযোজ্যকা ধর্ম্মবিশেষঃ শুদ্ধিঃ॥

The closing lines.—

যথা অকণয়া একহাব স্যাশরা সোমং ক্রীনাতী ত্যাদৌ আকণ্য একহাবনীত্যাদেগুর্ণস্যাপি বিধানাৎ তেন কেরলশরাপি ক্রিয়ণং তদুভয়ো গুণ কারণত্বমীত্যর্থঃ। ইতি মূর্খবোধ-ব্যবস্থাসংক্ষেপঃ সমাপ্তঃ॥ ওঁ নমঃ শিবায়।

Contents.—The *puthi* first explains what is purity. Then it describes how this purity is to be observed and for what period by different castes at the birth or death of a relative. Then it describes the funeral rites and observances. Then it enumerates the sins and their expiation. Then it describes the religious performances to be observed during each day of the lunar months, and at an eclipse. Then it tells all about the nuptial rites in brief and after that describes the Shraddha ceremonies and the *puthi* comes to an end by the division of ancestral properties.

Owner.—Srijut Krishnakanta Bhattacharjya of Jorhat, has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 43.

Name.—Nandi Keshari Dasa.

Subject.—An astrological treatise on the effect of the different phases of the moon in the Zodiac.

Author.—Not known.

Date.—Ditto.

Description.—This manuscript is written on 10 sheets of machine-made paper, each measuring 8 × 3 inches. Every sheet has five lines on either side. The subject is treated in Sanskrit, but the characters are all Assamese. It was copied in 1819 Saka and is full of spelling mistakes.

The opening lines.—

অথ নন্দিকেশরিদশা লিখ্যতে।

ফলম্—অশ্বিনী ভরণী কৃত্তিকা পাদমেকম্ মেষরাশি,

মঙ্গলক্ষেত্র—তৎলক্ষনং।

The closing lines.—

গঙ্গাপ্রাপ্তি যোগ :—

ত্রয়োগ্রহ যদৈকক্ষেঃ লগ্নরাশি বিবর্জ্জিতা

ভুক্তাচ বিবিধ ভোগঃ ম্রিয়তে জাহ্নবীজলে॥

Contents.—This manuscript describes the influence exerted by the Moon in its different positions in the Zodiac. The Moon passes through every constellation in her circuit round the Zodiac. The effect produced by the Moon in one constellation is different from that in another constellation. Happiness and misery is said to depend on the different situations of the Moon in the Zodiac.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 44.

Name.—Padamanjari (Sanskrit).

Subject.—A gloss on the Sanskrit Grammar by Purushottam.

Author.—Jay Krishna Deva.

Date.—From the colophon given below it will be seen that this *puthi* was evidently written after Purushottam Bhattacharjya Vidya-bagish, the

author of Prayoga-Ratnamala-Vyakaran, who was contemporary of King Naranarayan of Cooch-Behar.

Description.—This manuscript is on oblong strips of Sanchi bark. The language is Sanskrit prose. It contains 56 folios and each folio contains 10 lines on each side. The size of the *puthi* is 12 × 4 inches. The *puthi* is in good state, but is not complete.

The opening lines.—

শ্রীদুর্গায়ৈ নমঃ। উদ্বীক্ষত মুদ্বহী বধ বিধুদ্বিত পীযুষ মাধুদ্বিবভয়ং।
আলোল লোল চঞ্চল সঞ্চিত মাস্যং অহোমুহঃ সৌমি।

The closing lines.—

ভুনংক্তি রক্ষতি ভুজো পালনং ভুক্তঃ
ভুংক্তে বুভুজে সুখমুপভুংক্তে
বভূব পৃথিবীপাল ইতি উপভুক্তবান্ ইত্যর্থঃ
অপালন্ ইতি কিং ভুনক্তি পৃথিবীম্ ॥

Colophon.—

মুখ কবয়ে বালানাং সংক্ষেপ কোমলৈঃ পদৈঃ
জয়কৃষ্ণ কৃতী শ্রীমান ব্যাখ্যাতি পদ মঞ্জরীং ॥
ইতি প্রয়োগরত্নমালায়াং তটিকায়াং (গণসাধ্যবিন্যাসবিবরণং) ॥

Contents.—This *puthi* comments on the inflections of verbs. A verb takes different forms in different tenses, persons or numbers. In this *puthi* these changes are explained briefly but lucidly.

Owner.—Srijut Krishnakanta Bhattacharjya of Jorhat, has kindly made a gift of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* is a commentary to that portion of Ratnamala-Vyakaran of Purushottam Bhattacharjya, which treats of verbs.

No. 45.

Name.—Pancha-Devata-Puja-Vidhi.

Subject.—Procedure of worshipping of the five deities, *viz.*, Ganesha, Siva, Durga, Aditya and Vishnu.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is written on 5 leaves of country-made paper, each measuring 9½ × 2½ inches. Each of the leaves has on either

side 6 lines of writings. It was copied in 1748 Saka and the copy is full of orthographical mistakes.

The opening lines.—

ওঁ বিষ্টু বিষ্ণু ভগবান জয় যজ্ঞেশ্বরো হরি। etc.

The closing lines.—

একোদ্দিষ্টশ্রাদ্ধকালপর্য্যন্তং তাবদএস্থিতং নমস্কারেণ স্থাপয়েৎ। ইতি পঞ্চদেবতা-পূজা।

Contents.—This manuscript lays down the methods of worshipping the five main deities. These deities are to be worshipped by every Brahman, prior to every religious ceremony.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 46.

Name.—Puskara-Santi-Prayoga.

Subject.—If death of a person takes place on a certain day of the week in a certain phase of the Moon and the stars, then it becomes necessary to perform the Puskara-Santi. This *puthi* contains the procedure of the Puskara-Santi.

Author.—Not known.

Date —Uncertain.

Description.—This is a small *puthi* containing 4 sheets of machine-made paper, each measuring $7\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 5 lines on each side of these sheets. It is written in Sanskrit language. The manuscript is full of spelling mistakes. It was copied only some eighteen years ago.

The opening lines.—

অথ পুষ্কবশান্তিপ্রয়োগ। অসৌচান্তে দ্বিতীয়ে অহণি দ্বাদসে অহনি বা etc., etc.

The closing lines.—

দাস দাসী তথৈবচ দাড়ব্য হর্য্যবিপ্রায় পুষ্কবদোষপ্রশান্তয়ে॥

Contents.—This manuscript lays down the procedure of performing the propitiatory rites, known as "Puskara-Santi" in order to avert the evil which may arise from the death of a person in an inauspicious moment of a day.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari presented this manuscript.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 47.

Name.—Pattra-Kaumudi.

Subject.—Hints on writing letters to kings and other persons.

Author.—Bararuchi, one of the nine gems of Vikramaditya's court.

Date.—This book is said to have been written by the order of King Vikramaditya.

Description.—The *puthi* is written on country-made paper and its size is $11\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 34 folios and each folio contains 4 lines on each side. The language is Sanskrit. The *puthi* is in good condition and its present copy was made in saka "বাণমহীকোণসপ্তাব্ধৌ" *i.e.*, 1785 *Saka*.

The opening lines.—

শ্রীমৎকৃষ্ণপদারবিন্দযুগলং ব্রহ্মেশ্বরাস্যামর।
শ্রেণী নম্রকিরিট কোটী বড়চি পুষ্পার্চ্চিতং সন্ততম্॥
বাণীঞ্চ প্রণমামি বিশ্বজননী প্রত্যহ বিধ্বংসিনীম্।
ভক্তাণুগ্রহবিগ্রহাং ভগবতীং নিত্যং বচো বৃদ্ধয়ে॥

The closing lines.—

নিত্যং ব্রহ্ম যথা স্মরন্তী মুনয়ো হংস যথা মানসম্।
সানন্দং স্ফুট সন্ধ্যাকিরণযুতাং ধ্যায়ন্তি যেবাম্বজা॥
যুষ্মদ্দর্শনলালসাঃ প্রতিদিনং যুষ্মান্ স্মরায়ো বয়ম্।
ধন্যাঃ কোপি সবাসরোএ বীভতা যত্রাবয়ো সঙ্গমঃ॥

Contents.—It contains the forms of letters with proper addresses to kings, nobles, priests, persons of equal rank, husbands and wives. This is an authoritative book on the subject.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—This *puthi* forms a part of two other *puthis*—Barisabarnanar Artha and Barisabarnan, both in metrical Assamese.

No. 48.

Name.—Pradipotsarga Bidhi.

Subject.—The procedure of dedicating the light.

Author.—Not known.

Date.—Uncertain.

Description.—This *puthi* is written on country-made paper and contains 3 folios, measuring 13 × 3 inches. There are 5 lines on each page. The language is Sanskrit but the copy is full of orthographical mistakes.

The opening lines.—

অথ প্রদীপোৎসর্গবিধি। প্রথমতঃ স্বস্তীবাচনং কৃত্বা ঘটং সংস্থাপ্য
তত্র পঞ্চদেবতা দিক্‌পালঃ নবগ্রহাণ্‌ সম্পূজ্য সংকল্পং কুর্য্যাৎ।

The closing lines.—

ওঁ নমস্তে শক্তিহস্তায় পার্ব্বত্যানন্দদায়িনে।
ধর্ম্মার্থ কাম মোক্ষাদি সর্ব্বসিদ্ধি প্রদায়িনে॥
তত স্থর্য্যার্ঘং দত্ত্বা অছিদ্রাবধারণং কুর্য্যাৎ বিসর্জ্জয়েৎ॥

Contents.—It contains the mantras and the procedure of dedicating lights to Brahmans and then gives the mantras of worshipping the war-god Kartika.

Owner.—Srijut Pratapnarain Chaudhuri of Nalbari has kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 49.

Name.—Prasna-sara-vali.

Subject.—A treatise on sooth-saying.

Author.—Not known.

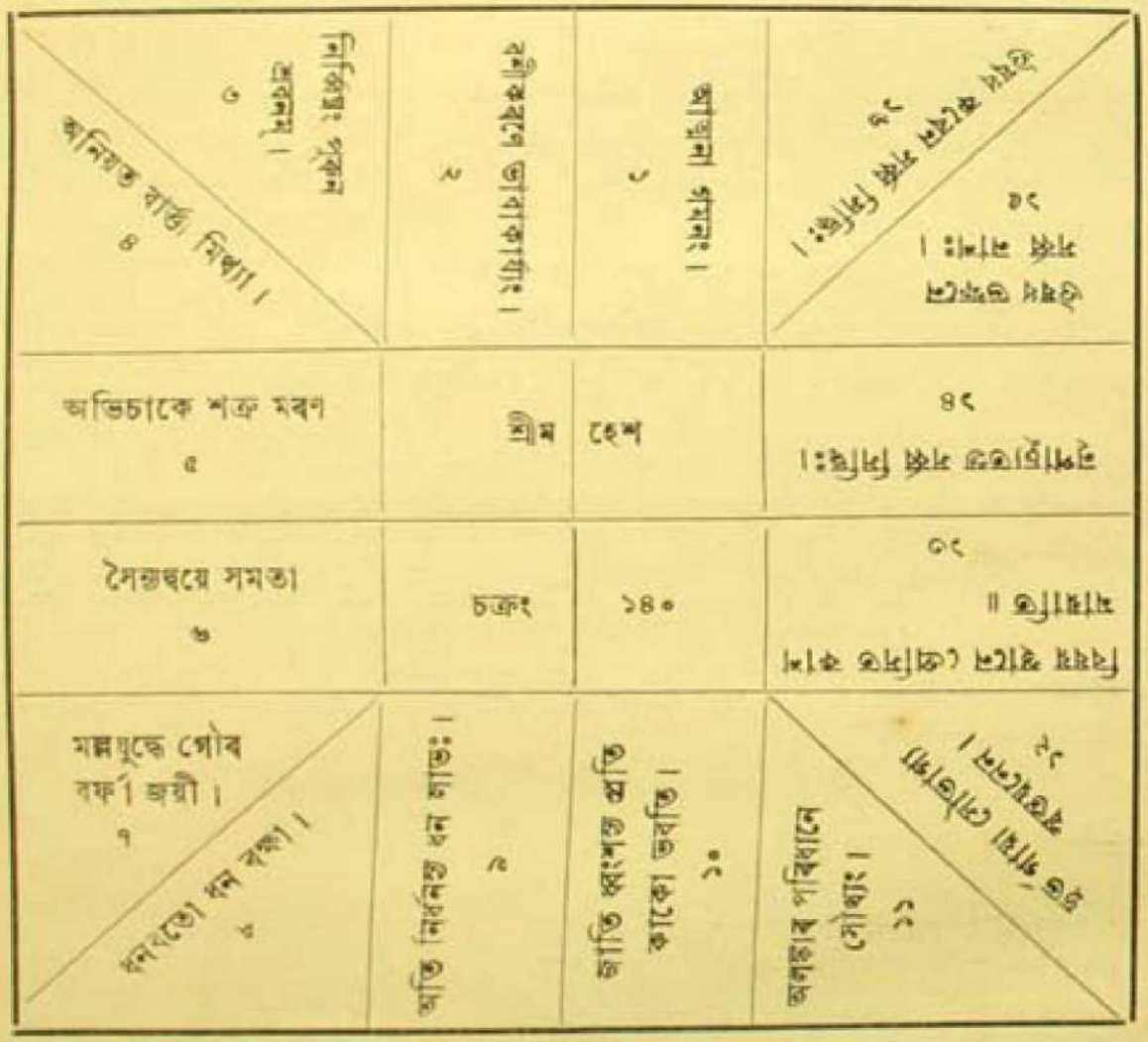
Date.—Uncertain.

Description.—This *puthi* is written on oblong strips of Sanchi bark, each leaf measuring 14 × 4½ inches. There are 38 folios in this *puthi*, each containing some *chakras* or diagrams. Each diagram shows some 16 queries. The copy of this *puthi* was probably made in Saka 1680, and yet it is in a good state of preservation. Excepting the queries in the *chakras*, there is no writing in this book, which is said to have been extracted from the famous Hara-Gauri-Sambad Tantra.

The opening lines.—

ওঁ নমো গনেশায় ॥ প্রেম পতি স্ত্রী অপত্য চিন্তা ১ ॥ প্রসবে শীঘ্র বিলম্ব চিন্তা ২ ॥ জাতকস্যায়ুচিন্তা ৩ ॥ প্রসব সময়ে মাতৃণাং সুখদুখ ৪ ॥ মাতৃনাং সুখদুখচিন্তা ৫ ॥ জাতকস্য সুখদুখচিন্তা ৬ ॥

The closing lines.—The manuscript closes with the following characteristic diagram :



Contentes.—The *puthi* first gives a list of 140 subjects on which answers may be sought and then it gives 140 *chakras* or diagrams each divided into 16 compartments, each compartment showing an appropriate answer to the questions.

Owner.—His Holiness the Adhikar Goswami of the Auniati Sattra has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There are two other copies of this *puthi* in this collection, one was obtained in Nowgong and the other in Golaghat.

No. 50.

Name.—Raghu Tika.

Subject.—Annotations on Raghu-Vamsa by Kalidas.

Author.—Bhagirath of Pitamunda.

Date.—Uncertain.

Description.—This *puthi* is written on oblong strips of Sanchi bark. The *puthi* is a commentary on the famous Kavya Raghuvamsa of Kalidas. There are 67 folios in the *puthi*, each folio containing 8 to 10 lines on a page. The size of the *puthi* is $15\frac{1}{2} \times 3\frac{1}{2}$ inches. The *puthi* contains annotations on the first nine cantos only and it does not appear to be a complete one as it abruptly ends with an incomplete sentence.

The first few lines.—

"অর্দ্ধনারীশ্বরৌ বন্দে জগতাং পিতৃমাতৃবৌ।
যৎপ্রসাদা প্রঘোষ্টীকা বর্ণ্যতে যেন ধীমতা॥

Last few lines.—

"স রাজা চিরং অতিষ্ঠং। কি বৃতঃ প্রত্যায়া পেক্ষয় সন্ততিঃ সততে প্রত্যায়া প্রেক্ষয়া ইত্যর্থঃ পূর্ব্ব মন্থ স্মরণমিত্যর্থঃ। যথা অর্ণবঃ মন্থাং প্রাক্ অনভিব্যক্ত রত্নোৎপত্তিরাসীৎ পুত্যন্তসী মন্থনে সতি লক্ষাদিকং বৃত চিন্তে তদ্বৎ॥

Contents.—The *puthi* contains elaborate and very lucid annotations of 9 cantos of Raghuvamsa.

Owner.—His Holiness the Adhikar Goswami of Auniati Sattra.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 51.

Name.—Rashi Vidhan.

Subject.—Description of the constellations.

Author.—Not mentioned.

Date.—Uncertain.

Description.—This is a small *puthi* containing three leaves of country-made paper each measuring 12×3 inches only. Each of the leaves contains 8 lines on each side. It is written in Sanskrit with Assamese characters. It is full of spelling mistakes. It appears to be old.

The opening lines.—

অথো মেষ বৃষস্বাপি (ব্যশবস্তা) বুৰিবৃশ, etc.

The closing lines.—

অমাবস্তা কুহুঃ পঞ্চদশী পৌর্ণমাসকে
পূর্ণিমায়া পঞ্চদশী পূর্ণিমা শুভা॥

Contents.—This manuscript gives at the outset a short description of each of the twelve constellations, and then describes briefly the stars and the planets.

Owner.—Srijut Pratapnarain Chaudhury made a gift of this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 52.

Name.—Ratnamala-Vyakaran (up to Taddhit).

Subject.—Sanskrit Grammar.

Author.—Mahamahopadhyaya Purushottam Bhattacharjya Vidyabagish.

Date.—The *puthi* was written under the auspices of Raja Naranarayan of Koch Behar in 1490 Saka.

Description.—The *puthi* contains 68 folios measuring nearly 19 × 5 inches and having ordinarily 10 lines on each side of a folio. It is written on Sanchi bark with Assamese characters. The copy was not very old and its leaves are in good order. The language is Sanskrit.

The opening lines.—

ওঁ নমো গণেশায়। শ্রীনন্দসুনোর্বদনাৰবিন্দমুপাস্মহে যত্র নিতান্তমেব। স্ফুৰৎ শ্রুতিনাং পৰমং বহস্তং স্মিত শ্রিয়ানন্দ ময়ং বিভাতি॥

The closing lines.—

সমাহৃত ব্যাকৰণাভিকল্পা কৃপাৰ পাৰাং পুরুষোত্তমেন।
প্রয়োগচিন্তামণি সামমন্তং প্রয়োগচিন্তামণয়োর্ভবন্তু॥
End of Taddhit.

Contents.—1. The Rules of Sandhi, euphonic combination of syllables and words. In Sanskrit when syllables are combined into words or words are combined with other words, the final and initial letters of the syllables or words undergo certain changes. These changes are comprised under the term Sandhi.

2. Declensions.

3. Combination of syllables and words.

4. Karaka—Government of cases. It teaches the relations subsisting between the verb and the nouns in a sentence.

5. Samasa—Compound words.

6. Taddhit—Inflections of the stems of noun substantive and adjective.

7. Akhyat—Conjugation of verbs.

Owner.—Srijut Bharat Chandra Das of Barpeta has presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another copy of this *puthi* in the collection procured from Jorhat.

No. 53.

Name.—Ratnamala-Vyakaranam—Krit Prakaran.

Subject.—This is a part of the Sanskrit grammar Ratnamala Vyakaran written under the orders of King Nara Narayan.

Author.—Mahamahopadhyaya Purushottam Bhattacharjya Vidyabagish.

Date.—1490 Saka or 1568 A. D.

Description.—This small *puthi* is written on oblong strips of Sanchi bark in "Bamuniya" characters. The language is Sanskrit prose. The size of the *puthi* is $12\frac{1}{2} \times 2\frac{1}{2}$ inches. There are 62 folios and each folio contains 5 lines on each side. The *puthi* consists of 6 chapters and it is in good condition. The leaves are slightly damaged. This copy was written by one Sambhu Ram.

The opening lines.—

শ্রীগোবিন্দায় নমঃ। নন্দনন্দনপদাৰবিন্দোঃ স্তন্দমান মকৰন্দ তুন্দিনঃ ব্যাতনোতি পুকষোত্তমঃ কৃতি সাৰবৎ প্রকৰণঃ কৃতামিদং কৃতঃ কর্ত্তবি।

The closing lines.—

ধাতুন্নুকাৰাৎ ক্রবাদেশে ক্রবিৰিতি
অতএব ন ক্রবো বচঃ সান্নুবন্ধ সামর্থাৎ
মিতিতলৌ যদ্ধাতু কার্য্যমুক্তং তৎ সিদ্ধতিতি সিদ্ধঃ।
সন্ধভাঃ পৌনরুক্ত্যঃ বিভক্তিনাঙ্ক গোপনঃ মুখবোধে কৃতে কৃতঃ॥

Colophon.—

ইতি দ্বিজকুল কমল প্রকাশকৈক ভাস্কর মহামহোপাধ্যায় শ্রীবিদ্যাবাগীশ ভট্টাচার্য্য নির্ম্মিতায়াং প্রয়োগোত্তমরত্নমালায়াঃ কৃৎপ্রকরণং।

Contents.—It contains the verbal forms derived from roots by means of *Krit* (primary suffixes).

Owner.—Srijut Krishna Kanta Bhattacharji of Jorhat has kindly presented this copy to the collection.

Place af deposit.—K. A. S.

Remarks.—This *puthi* is that part of Ratnamala-Vyakaran which treats of suffixes.

No. 54.

Name.—Ruchistaba.

Subject.—The prayer offered by Ruchi Rishi.

Author.—Ruchi Risi.

Date.—Nil.

Description.—This puthi is written on country-made paper and contains 9 folios. Each page contains 5 lines. The language of the *puthi* is Sanskrit. The copy was made in 1781 Saka and is full of orthographical mistakes.

The opening lines.—

কচীকবাচ। বৃদ্ধোঽহং সাম্প্রতং কৌসে পিতবঃ সংপ্রদস্তুতি।
ভার্য্যাস্তথা দবিদস্ত দুস্তবো দাবসংগ্রহঃ॥
পিতবোবাচ।
অস্মাকং পতনং বৎস ভবতস্তপ্যধোগতি।
ণৃনাং ভাবি ভবিত্রিচ নাভিনন্দ শিলোবচঃ॥

The closing lines.—

যস্মিন গৃহেচ লিখিতমেতত্তিষ্ঠতি সর্ব্বদা।
সন্নিধানে কৃতে শ্রাদ্ধে তত্রাস্মাকং ভবিষ্যতি॥
তস্মাদেবত্বয়া শ্রাদ্ধে বিপ্রাণাং ভূগুবতাং পুবঃ।
শ্রাবণীয়ং মহাভাগ অস্মাকং তৃপ্তিহেতুকম্॥

Colophon.—

ইতি মার্কণ্ডেয়পুবাণে বৌচ্যমন্বন্তবে।
পিতৃবব প্রদানং নাম কচীস্তবঃ সমাপ্তঃ॥

Contents.—This is a prayer from the Markandeya Puran, made by Ruchi to his forefathers, asking for a son.

Owner.—This *puthi* was presented by Srijut Pratapnarain Chaudhury of Khata, Nalbari, Kamrup.

Place of deposit.—The library of the Kamarupa Anusandhan Samiti.

Remarks.—This prayer by Ruchi is considered so sacred by the Hindus that it is recited even now at the time of performing the Shraddha ceremony.

No. 55.

Name.—1. Rudrakhya Samskara Bidhi.
2. Apadudbara Stava.

Subject.—1. The procedure to purify the Rudrakhya beads.
2. Prayer to Mahadeva.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* written on country-made paper containing 9 folios. The size of the *puthi* is $8\frac{1}{2} \times 3$ inches. It contains 5 lines on each of its pages and the language is Sanskrit. The *puthi* is full of spelling mistakes.

The opening lines.—

অথ রুদ্রাক্ষসংস্কারবিধি।

বিনামন্ত্রেন বোধন্তে রুদ্রাক্ষং ভুবি মানবাঃ।
সযাতি নরকং ঘোরং যাবদিন্দ্রা চতুর্দ্দশঃ॥

The closing lines.—

ইতি তত্ত্ব প্রোক্ত মন্ত্রান্ শতং সপ্ত সহস্রাব ধিত্যা।
তত্র পঞ্চোপচারেন শিবং সম্পূজ্য ধ্যায়েৎ॥ ইতি
রুদ্রাক্ষসংস্কারবিধি সমাপ্তঃ॥

Contents.—This *puthi* contains the Mantras by which the Rudrakhya beads are purified. The latter part of this *puthi* contains the Apaduddhara mantra catalogued in No. 2.

Owner.—Srijut Pratapnarain Chaudhury of Nalbari presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 56.

Name.—Samayamrita (Sanskrit).

Subject.—A treatise on astrological calculations and performances of religious duties at auspicious times.

Author.—Mathura Nath Vidyalankar.

Date.—Not mentioned.

Description.—The *puthi* is written on ordinary paper, the size of which is $14\frac{1}{4} \times 4\frac{3}{4}$ inches. It has two series of marking; the first contains 29 folios and the second 125 altogether making 154 folios. But 6 folios from the middle of the second series are lost. The lines of writings are very irregular. Some pages contain only 4 lines of writings while others have 7, 8 or 9 lines. Two pieces of wood are used as covers to this *puthi*. The language in which it is written is Sanskrit *slokas* and the characters are of the Bamunia type. The copy was prepared in 1794 Saka or 1872 A. D. by one Surakanta Deba Sarma Goswami.

The opening lines.—

ওঁ নমো গনেশায়।

শুভাশুভ ফল ব্যক্তি নির্বৃত্তো বৃত্তিহেতবে।
বিশ্বকর্ম্মে নমস্তস্মৈ কস্মৈ চিৎ কালরূপিনে॥

The closing lines.—

দিবসত্রয়মধ্যে চেন্মৃত্ত পানীয়বর্ষনং।
তদাতৃৎপাতদোষাণাং শমনং মুনয়োবিদুঃ॥

ইত্যাদ্ভুতাংপবাদঃ।

Colophon.—

ইতি শ্রীমথুরানাথ বিদ্যালঙ্কার নির্ম্মিতং ব্যবহারবিশুদ্ধার্থঃ সম্পূর্ণং সময়ামৃতং॥

Contents.—It contains the method of calculation of auspicious time for performance of religious duties.

Owner.—The *puthi* has been made a gift to the collection by Srijut Krishna Kanta Bhattacharjya of Jorhat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 57.

Name.—Sambatsara-Ganana.

Subject.—A treatise on the method of preparation of the forecast of a year.

Author.—Nil.

Date.—Nil.

Description.—This is a small *puthi* of only 16 folios written on Sanchi leaves and its size is $9\frac{1}{2} \times 2\frac{1}{4}$ inches. Each page contains 7 lines. The language of the *puthi* is Sanskrit. Although the manuscript does not bear any date, there is no doubt that the copy was made long ago.

The opening lines.—

গতানি বর্ষানি শাকেন্দ্র কালা সংগুণ্য কদৈঃ
গুণয়ে চ জ • • পঞ্চষ্টে
জুতঃ ক্রমেন বিভাবয়েৎ সুস্থ সবাগ কামা।
লব্ধেন যুক্তং শক ভুমিপালং সংসোধ্য অষ্টাবিংশে বিভুজ্যম্॥

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The closing lines.—

নবমে গজনৃপস্ত দশমে বর্ষনায়কঃ।
একাদশে সমুদ্রস্ত জল আবষ্ট দ্বাদসে॥
ত্রয়োদশে ভবেৎ বাঙ্কি বন্তোদ্রিব ততঃ পবম্।
বিবথ্য নাম গন্তেচ যায়কস্ত ততঃ পবম॥

Contents.—According to this *puthi*, the Kalijuga is divided into three cycles called Brahma Bingsati, Bisnu Bingsati and Rudra Bingsati and each cycle is also sub-divided into 20 epochs. Then it goes on to describe how calculations are to be made to find out the events of each year in the epoch. The annual Hindu almanac contains always an account of the coming events of the year to which the almanac relates and the *puthi* gives a detailed account of such calculations.

Owner.—Srijut Pratap Narain Chaudhury has kindly lent this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 58.

Name.—Samskár Kal Nirnaya.

Subject.—This book prescribes the auspicious days and hours of religious ceremonies.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is complete in 14 sheets of country-made paper, each measuring $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Each of the sheets has on

either sides 6 lines. The subject is treated purely in Sanskrit, but is written in Assamese characters. It is not free from spelling mistakes. It was copied in all probability in 1818 Saka.

The opening lines.—

অথ পুংসবনং। মাসে ষষ্টাষ্টমে বাপি সিতে পক্ষে।
শুভেহনি। শ্রীবাৰাহ মতঃ প্রোক্তং কুর্য্যাৎ পুংসবনং বুধঃ॥

The closing lines.—

উৎপাত মৃত্যু যমঘণ্ট যোগে বন্ধেষু দোষাণ্।
নহি কামরূপে। ইতি সমাপ্ত॥

Contents.—The book reconciles the conflicting views on the days and hours fixed for the purificatory rites.

Owner.—Srijut Pratapnarain Chaudhury presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks—Nil.

No. 59.

Name.—Samudrika.

Subject.—A treatise on Palmistry foretelling fortunes by studying the lines in one's hands.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* of only 9 folios written on oblong strips of ordinary paper. Each page contains 9 lines of writings. The stanzas are not numbered. The language is Sanskrit. There are numerous orthographical and other mistakes in the *puthi*. The copy is a careless one and it was made in Saka 1778. The size of the *puthi* is $1\frac{?}{?} \times 4\frac{1}{2}$ inches.

The opening lines.—

আদি দেবং প্রণম্যাদৌ সর্ব্বজ্ঞঃ সর্ব্বদর্শিনম্।
সামুদ্রিকং প্রবক্ষ্যামি সৌভাগ্যং পুরুষস্ত্রিয়ো॥
শ্রীভগবানোবাচ।
কিদৃশঃ পুরুষো বন্দ্যো নিন্দ্যো বা কিদৃশো ভবেৎ।
কন্যাবা কিদৃশী ধন্যা গর্হিতা বাপি কিদৃশী॥

The closing lines.—

নীলোৎপলদলশ্যামা যা নারী নেত্রপিঙ্গলা।
অস্থাঃ সমানি পর্ব্বাণি সা নারী চ প্রশস্যতে ॥
অব্যর্দ্ধাঙ্গী যোগ্য নাম্নী হংসবারণগামিনী।
তনুলোমকেশদশনা মৃদ্বঙ্গী ধনমাপ্নুয়াৎ ॥

Colophon.—

ইতি শ্রীকৃষ্ণনারদসংবাদে নরনারীনাং দোষলক্ষননিরূপনসামুদ্রিকং সমাপ্তম্ ॥

Contents.—The *puthi* lays down the rules how to calculate one's longevity and then how to predict his good or ill luck. The signs on the body and the lines in the hands should be examined on the right side of a man and the left side of a woman. Then it goes on to describe what signs are marks of good or bad luck.

Owner.—Srijut Pratap Narayan Chaudhury has made it a present for the collection.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 60.

Name.—Sandhya Vidhi.

Subject.—Procedure for the performance of Sandhya ceremony.

Author.—Not known.

Date.— Uncertain.

Description.—This manuscript is complete in 5 sheets of country-made paper, each measuring 10 × 2½ inches, and having 6 lines on either side. The subject-matter is in Sanskrit, the characters are of Bamuniya type. It was copied in 1765 and is not free from spelling mistakes.

The opening lines.—

অথ সন্ধ্যাবিধি। প্রথমতো শিখাবন্ধনং কুর্য্যাৎ। অনন্তবং ওঁ :—

The closing lines.—

চতুর্বিংশতি অক্ষরাণি ষটকুক্ষি ত্রিপদ। পঞ্চ শীর্ষা শুক্লবর্ণ।

Contents.—The *puthi* describes the worship of *gayatri*, which is to be performed three times a day—morning, noon and evening by a Brahman.

Owner.—Srijut Pratap Chandra Chaudhury presented this copy.

Place of deposit.—The library of the K. A Samiti.

Remarks.—Nil.

No. 61.

Name.—Sanketa Ganana.

Subject.—A book on fortune-telling.

Author.—Not known.

Date.—Not known.

Description.—This is a small *puthi* containing only 3 folios. The size of the *puthi* is 12 × 4½ inches. Each folio contains 12 lines on each of its sides. The language of the *puthi* is Sanskrit but in some places there are vernacular interpretations.

The opening lines.—

প্রাতশ্চৈব কালেতু যস্ত কস্ত চিদ্বালকস্ত প্রমুখাৎ পুষ্পনামঃ মধ্যাহ্নে তরুণপ্রমুখাৎ ফলনামঃ সায়াহ্নে বৃদ্ধপ্রমুখাৎ ফলনাম।

The closing lines.—

হকারজ্ঞানং।

হকারে লভতে দ্রব্যং কলহং সততং ভবেৎ।

সিদ্ধিমাপ্নোতি ভোগঞ্চ বৃহস্পতি বৃতোযথা॥ ৪৯

Contents.—It teaches how predictions are to be made from the name of a flower or a fruit to be uttered by the person, on different subjects, *e.g.*, loss and gain, life and death, happiness and misery and journey. Another kind of calculation is made, based on the 49 letters of the alphabet.

Owner.—Srijut Pratap Narayan Chaudhury kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 62.

Name.—Saraswati Puja Bidhi.

Subject.—The procedure of the worship of the Goddess of learning.

Author.—Not known.

Date.—Not known.

Description.—The *puthi* is written on oblong strips of ordinary paper. The size of the *puthi* is 10 × 4 inches. There are 86 folios and each page contains 10 lines. The language of the *puthi* is Sanskrit. The copy does not appear to be an old one and there are numerous orthographical mistakes.

The opening lines.—

অথ সরস্বতীপূজাবিধি লিখ্যতে। প্রথমতে গণপত্যাদি দেবতা সম্পূজ্য। অথ ঘট-স্থাপনং কুর্য্যাৎ। সঙ্কল্পং কুর্য্যাৎ।

The closing lines.—

তং সরস্বতী নির্ম্মলবর্ণৈ বর বিনসিত কুণ্ডল কর্ণৈঃ।
মুক্তা গজমতি হার দেহি সরস্বতী বি..... ॥

Contents.—The *puthi* contains the procedure of the worship of the Goddess of learning. There are several beautiful prayers of the Goddess in this book.

Owner.—This *puthi* was presented by Srijut Pratap Narayan Chaudhury, the Mauzadar of Nalbari in Kamrup.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The *puthi* is apparently copied by one not versed in Sanskrit. There is another copy of this *puthi* in the collection.

No. 63.

Name.—Satchakra.

Subject.—Astral Physiology.

Author.—Purnananda Paramahansa.

Date.—Not known.

Description.—This *puthi* is written on Sanchi bark of the size of 16½ × 4 inches. There are 11 folios in this *puthi*, each page of a folio containing 10 lines of writing. The writings are old and there is nothing to show the date of the writings of this *puthi*. It is, however, in a fair state of preservation. The language is Sanskrit.

The opening lines.—

অথ তন্ত্রানুসারেণ ষট্চক্রাদি ক্রমোদ্গতঃ।
উচ্যতে পরমানন্দ নির্ব্বাহঃ প্রথমাম্বুবঃ ॥

The closing lines.—

তথাচ সর্ব্বসিদ্ধি ফলপ্রদ শ্রীগুরু পাদপদ্ম সেবৈব হেতুচিতি শ্রুনিচিতি ॥

Contents.—The *puthi* describes how the human body is composed of 6 chakras each chakra resembling a lotus, with a fixed number of petals. These 6 chakras are connected with three principal arteries, called Ira, Pingala and Susumna. There are other arteries like Chitra and Brahma

also. The *puthi* contains instructions how one can attain highest bliss by conquering one's passions and desires by concentrating one's mind on these Chakras.

Owner.—This *puthi* was procured from Srijut Krishna Chandra Bhattacharjya of Jorhat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—There is another *puthi* called Mandaladhyaya folded along with this *puthi*.

No. 64.

Name.—Shraddha Chandrika.

Subject.—The procedure of performing different kinds of Shraddhas.

Author.—Not known.

Date.—Unknown.

Description.—This *puthi* is written on country-made paper of oblong size. There are 67 folios in the *puthi* and its size is 15½ × 3¾ inches. The language of the *puthi* is Sanskrit and the copy was made by one Mukunda Chandra Sarma in 1261 B.E. or 1855 A. D. It is fairly accurate and the characters are of the Bamuniya type. Each page of the *puthi* contains 6 lines of writings.

The opening lines.—

শ্রীবাগীশ পদং নত্বা বিলোক্য স্মৃতিসংগ্রহাণ।
শিষ্যানামনুবোধেন ক্রিয়তে শ্রাদ্ধচন্দ্রিকা॥

The closing lines.—

দীপং প্রাছাস্য পাণিনা ব্রাহ্মনান্ সমাপ্য বিষ্ণবে পুষ্পাঞ্জলী ত্রয়ং দত্বা অচিদ্রাব ধারণং কুর্য্যাৎ।

Contents.—This *puthi* contains the procedure of performing different kinds of Shraddhas, *e.g.*, (1) Parban, (2) Ekodista, (3) Sapinda-Karan, (4) Nandi-mukha. The first is performed at the conjunction of the sun and moon, at which cakes are offered both to the paternal and maternal ancestors and the second is the Shraddha offered to one person only, the third is performed at the end of one year from a person's death and the relationship is established between his shade and those of his ancestors through cakes and the fourth is performed on joyous occasions such as investiture, marriage, etc., by offering cakes to the manes of one's ancestors.

Owner.—This *puthi* has been presented by Srijut Pratap Narayan Chaudhury of Khata.

Place of deposit.—The library of the K. A. Samiti.
Remarks.—Nil.

No. 65.

Name.—Shraddha Ratna.
Subject.—A treatise on the Shraddhas.
Author.—Jyotiratna Dwija.
Date.—Not known.
Description.—This *puthi* is written on Sanchi bark, the size of which is 16½ × 4 inches. There are 13 folios in the *puthi* and each page of the folio contains 10 lines of writings. The language of the *puthi* is Sanskrit but it is to be noted that the *puthi* is incomplete.

The opening lines.—

শ্রীমৎকৃষ্ণপদাব্বিন্দ মধুনা চাবাধ্যভক্ষা স্বয়ং।
শ্রাদ্ধব্রবিদং কবোতি কুতকাং শ্রীজ্যোতিবত্ন দ্বিজঃ॥

The closing lines.—

কালে দাতা পিতা বাচ্যো চান্নপনয়নঃ পতিঃ।
মৃতে ভর্ত্তবি পুত্রস্ত বাচ্ছো মাতুব বক্ষিতা॥

Contents.—This *puthi* chiefly deals with the Nandimukha-Shradhha, which is generally performed on every joyous occasion, the idea being to propitiate the ancestors on such happy occasions. The *puthi*, not being complete, contains only tha portion relating to Nandimukha-Shraddha, although in a *puthi* like this, one expects to find everything about all kinds of Shraddhas.
Owner.—Srijut Krishna Kanta Bhattacharyya of Jorhat.
Place of deposit.—The library of the K. A. Samiti.
Remarks.—It is part of the *puthi* No. 63.

No. 66.

Name.—Siva-Puja-Bidhi.
Subject.—The procedure for the workship of Siva.
Author.—Not known.
Date.—Not certain.
Description.—This manuscript is written in Sanskrit. It contains 7 leaves of Sanchi bark each measuring 7½ × 2½ inches. Each of the leaves has 7 lines on either side, excepting the first and last leaves. It assumes an old appearance and is full of spelling mistakes.

The opening lines.—

ওঁ নমঃ শিবায়। অথ শিবপূজা বিধি। অস্ত শ্রীসদাশিবস্ত বামদেব ঋষি।

The closing lines.—

লিঙ্গাষ্টকবিদং পুণ্যং যঃ পঠেৎ শিব সন্নিধা।
শিবলোকমবাপ্নোতি শিবেনাপযোদতে। ইতি শ্রীভৃগুঋষিবিরচিতং
লিঙ্গষ্টকং সমাপ্তং॥

Contents.—This manuscript lays down the procedure for worshipping the God Siva. It contains also some prayers to Mahadeva, *e.g.*, Linga-stakam. This is to be chanted near the idol of Siva at the end of the worship.

Owner.—Srijut Pratap Narain Chaudhury presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 67.

Name.—Sisupala-Badh Maha-Kabya.

Subject.—The subject of this *puthi* is the killing of Sisupal, the king of the Chedis by Sreekrishna.

Author.—Magha Kavi.

Date.—Uncertain.

Description.—This fine manuscript is written on Sanchi bark. The leaves are in good order and the characters are Assamese and very fine. The language is Sanskrit. The *puthi* contains 71 folios and each folio contains 5 lines on each side. The first few pages contain annotations of the text on the margin. The size of the *puthi* is $17 \times 2\frac{3}{4}$ inches. The *puthi* is divided into 11 Sargas or cantos.

The opening lines.—

স্থিরঃ পতিঃ শ্রীমতি শাসিতুর্জগজ্জগন্নিবাসো বসুদেব সদ্মনি।
বসন্দদর্শাবতরন্ত সম্ভবাদ্ভিবর্ণাগর্ভাঙ্গ ভুবং মুনিং হরিঃ॥

The closing lines.—

শুকতব গুণদর্শনাদভ্যুপেতান্ প্রদোষ কৃতি তব বন্দকবোভুষ প্রাতপ্রাত-
মহাময়ং নায়কঃ॥
ইতি শিশুপাল বধে মহাকাব্যে প্রদোষবর্ণনো নাম একাদশ সর্গঃ।

Contents.—This epic poem is based on an episode of the Mahabharata. On the occasion of the Rajasuya sacrifice, performed by King Judhisthira

he proposed to offer the highest honour to Sreekrishna but Sisupal, the king of Chedis, not only opposed it but abused Sreekrishna most vehemently. For this Sisupal was beheaded by Sreekrishna with his discus.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, kindly presented this *puthi*.

Deposit.—The library of the K. A. Samiti.

Remarks.—This is a very well-known poem in Sanskrit literature and its author Magha is considered to be one of the greatest poets of ancient India.

No. 68.

Name.—Snana-Bidhi.

Subject.—The procedure of performing ablutions.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is completed in 3 sheets of country-made paper, all of uniform size, measuring $10\frac{1}{2} \times 3$ inches. There are 21 lines, all written in Sanskrit with Assamese characters. It assumes an old appearance and is not free from spelling mistakes.

The opening lines.—

অথ স্নানবিধি। ওঁ অশ্বক্রান্তে রথক্রান্তে বিষ্ণুক্রান্তে বসুন্ধরে।

The closing lines.—

এষোর্থঃ শ্রীসূর্য্যায় নমঃ। ইতি পৌরাণিকস্নানং সমাপ্তং।

Contents.—This manuscript lays down the procedure which one should adopt in performing ablutions. Certain incantations are to be cited with a view to wash away sins and impurities from one's body, and these incantations are given here.

Owner.—Srijut Pratap Narain Chaudhury presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 69.

Name.—Snana-Bidhi.

Subject.—1. The procedure for performing ablutions.
2. Sandhyabidhi.

Author.—Not known.

Date.—Not known.

Description.—This *puthi* contains two books, one the procedure for performing Snana and the other the procedure of Sandhya. There are 11 folios and each folio measures 12 × 3 inches and contains 12 lines on both sides. The language is Sanskrit but the copy is full of spelling mistakes. It is written on country-made paper.

The opening lines of 1.—

ওঁ অশ্বক্রান্তে রথক্রান্তে বিষ্ণুক্রান্তে বসুন্ধরে।
মৃত্তিকে হরয়ে পাপং যন্মায়া দুষ্কৃতং কৃতম্ ॥

The closing lines of 1.—

ওঁ নমো বিবস্বসে ব্রাহ্মণ ভাস্বতে বিষ্ণু তেজসে।
জগৎসবিত্রে শুচয়ে সবিতে কর্ম্মদায়িণে ॥

The opening lines of 2.—

অথ সন্ধ্যাবিধি। প্রথমতো শিখাবন্ধনং কুর্য্যাৎ। আবন্তং ওঁ ভূ স্বাহা, ওঁ ভূবস্বাহা, ওঁ স্ব স্বাহা।

The closing lines of 2.—

ইতি ব্রহ্মযজ্ঞং সমাপ্য আত্মক্ষোতি মন্ত্রেণ সূর্য্যার্থং দদ্যাৎ।

Contents.—The first book contains the rules and mantras for performing the morning ablutions and the second book contains the form of Vedic worship called Sandhya which is to be performed thrice a day by every Brahman.

Owner.—Srijut Pratap Narayan Chaudhury kindly presented this *puthi.*

Place of deposit.—The library of the K. A. Samiti.

Remarks.—The Sandhyabidhi is appended with the Gayatri Kavacha.

No. 70.

Name.—(1) Spandan Charitra, (2) Hānchi Charitra, (3) Kāka Charitra, (4) Panjara, (5) Dasā-Kāl, (6) Nāri-bedha, (7) Kālaksan, (8) Divination.

Subject.—It is a miscellaneous collection of several small books dealing with (1) Shaking of different parts of body, (2) Sneezing, (3) Foretelling of events by observing the crowing of the black-birds, (4) Bones and ribs in a human body, (5) The periods under the influence of each of the nine

planets, (6) Peculiar arrangement of the 27th Nakshatras or stars into three columns, (7) The inauspicious moments of each of the 7 days in a week and (8) Mention of some heroes from the epic of Ramayana, for the purpose of divination.

Author.—Not known.

Date.—Uncertain.

Description.—This manuscript is written on Sanchi bark in Sanskrit but intermixed with some lines in Assamese. It looks very old and in some pages many letters have altogether disappeared. It has 25 folios of uniform size measuring $9 \times 1\frac{1}{2}$ inches. Some pages have 5 lines and others 6. The characters are Assamese. The *puthi* is full of spelling mistakes. There are some pages, containing only some figures with abbreviated words having its reference to the context.

The opening lines.—

অথ স্পন্দন চরিত্র। শিরস্পন্দনে মুক্তা লাভং।
ললাটস্পন্দনে সুখং। দক্ষিণচক্ষুস্পন্দনে অর্থলাভঃ॥

The closing lines.—

ইন্দ্রজিতে সুকস্থানং অঙ্গদে নাস্তি তং রাজ্যং বালি সন্তাপ কারণং।
ভৃগুদর্শনে স্থানলাভং নারদে কলহং পুরং॥

Contents.—(1) The first few pages of the *puthi* treat with the shaking of different parts of a man's body. The shaking of a particular part of the body produces a particular result. In the end of this *puthi* there is a Sanskrit *slok* from Jyotish-vachan (Astrology) regarding the falling of a lizard.

(2) Sneezing is ominously regarded. It is supposed to produce different effects according to the directions it comes from.

(3) When a black-bird crows, five little heaps of rice are put on the ground and they are left to be picked up by the bird. Events are predicted by the picking up of a particular heap of the rice. This *puthi* deals with that subject.

(4) This part treats with the bones and ribs in a human body. It is divided into (*a*) Seva Panjara, (*b*) Sauri Panjara, (*c*) Sani Panjara, (*d*) Jata Panjara and (*e*) Chandra Panjara. It contains illustrations, in every folio, of a human body, the parts being numbered as 1, 2, 3, etc. The stars direct their influences on the body according to their position in respect to the body.

(5) The description of periods under the influence of each of the planets is given, which corresponds with the astrological calculation of "Astottari Dasa."

(6) It treats of Nari-bedha, which is a peculiar arrangement of the 27 stars into three columns.

(7) A day is divided into 8 equal parts. Each part is held inauspicious for starting from one place to another on certain days.

(8) In the last leaf of the *puthi*, are named the heroes of Ramayana with characters peculiar to each of them. In the margin of a leaf, there is a diagram divided into 16 compartments, each compartment containing the name of one of the 16 heroes mentioned. The thought of each name is supposed to bring particular result as foretold by a fortune-teller.

Owner.—Srijut Pratap Narayan Chaudhury of Nalbari presented this *puthi*.

Place af deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 71.

Name.—Srimat Bhagawat, Book VIII.

Subject.—A book on the religion of devotion with a commentary.

Author.—Veda-Vyasa.

Date.—Uncertain.

Description.—The *puthi* is written on Sanchi bark in Assamese characters. The language is Sanskrit. It contains 73 folios, each folio being occupied by 7 to 12 lines on each side including commentaries. It is completed in 24 chapters. The size of the *puthi* is $11 \times 3\frac{1}{2}$ inches. This copy was made in 1722 Saka or 1800 A.D.

The opening lines.—

রাজোবাচ। স্বায়ম্ভুবস্যেহ মনোর্ব্বং সোয়ম্বিশুবাং শ্রুতঃ।
যত্র বিশ্বসৃজাং সর্গো মন্বু নস্যাম্ব দর্শণঃ॥

The closing lines.—

প্রলয় পয়সি ধাতুঃ সুপ্তশক্তের্ম্মুখেভ্যঃ
শ্রুতিগণ সপণিতং প্রত্যুপাদায় হত্বা।
দিতিজয় কথয়ন্তঃ জ্ঞানং সত্যব্রতানাং
তমহ মখিল হেতুং জিকমীনন্নতোস্মি॥

ইতি শ্রীভাগবতে মহাপুরাণে পারম হংস্যাং সংহিতায়াং বৈয়াসিক্যাং অষ্টম স্কন্ধে সম্যাপ্তায়
চরিতং নাম চত্বারিংশতিতমঃ ধ্যায়ঃ॥ ২৪

Contents.—The *puthi* chiefly describes how the ocean was churned for the nectar both by the Devas and the Asuras and how the nectar when discovered was distributed amongst the Devas. It then goes on describing the 5th incarnation of God and his doings including the dispatch and lodgment of Bali in the Patala.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, kindly presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 72.

Name.—Srimat Bhagawat, Book IV.

Subject.—A book on the religion of devotion.

Author.—Maharshi Veda-Vyasa.

Date.—Uncertain.

Description.—This big *puthi* is written on oblong strips of Sanchi bark in Assamese characters. The language is purely Sanskrit. The *puthi* is made up of the text and a commentary on it, the author of the latter being not known. The *puthi* has the dimension of $20\frac{1}{2} \times 5\frac{1}{2}$ inches, and it contains 72 folios. Each folio contains 13 to 15 lines on each side. There are 31 chapters and the number of *slokas* is 1,253 in all. The *puthi* has only one oblong piece of flat wood to cover it. The first folio of the *puthi* is greatly damaged.

The opening lines.—

মৈত্রেয় উবাচ।
মনোস্তু শতরূপায়াং তিস্রঃ কন্যা শ্চ জজ্ঞিরে।
আকূতি র্দেবহূতিশ্চ প্রসূতীরিতি সুব্রতাঃ॥

The closing lines.—

এত যঃ শৃণুয়াদ্রাজ প্রাজ্ঞাং হর্য্যাশ্বিতাত্মনাং।
আয়ুর্ব্বল যশঃ স্বস্তি গতি মৈশ্চর্য্যমাপ্নুয়াৎ॥

ইতি শ্রীভাগরতে মহাপুরাণে পারমহংস্যাং সংহিতায়াং বৈয়াসিক্যাং চতুর্থ স্কন্ধে প্রচেতসো পাল্যাহুরাম একত্রিংশোধ্যায়ঃ।

Contents.—This *puthi* first describes the descendants of Manu. Then the quarrel between Daksha and his son-in-law Siva is described. Siva's wife Sati went uninvited to her father's Jajna and was insulted by her

father. Upon this, she committed suicide. The *puthi* then deals with Dhruba, who worshipped Narayan and obtained his desires. It then relates the birth of Prithu, who became a very strong ruler. He even tried to kill Indra, the King of the Gods. But he was prevented by Brahma. He received counsels from the great Rishi Sanat Kumar and went to Baikuntha at last. The *puthi* then deals with the life-story of Puranjaya, who was excessively given to luxury and was very fond of his wife. His constant thinking of his wife caused him to be born next time as a woman. The *puthi* then ends in describing the Prachetas, the sons of the Rishi Prachinbarhi and their attaining salvation through the grace of Bishnu.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, kindly presented this copy.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 73.

Name.—Srimat Bhagawat, Book X (Sanskrit).

Subject.—This *puthi* treats of Sreekrishna's birth, his education, marriage and struggles with some of the most noted kings of his time.

Author.—Maharshi Krishna-Dwaipayana Veda-Vyasa.

Date.—Uncertain.

Description.—The *puthi* contains 89 folios, each measuring $15\frac{1}{2} \times 4$ inches and containing 12 to 13 lines on each side of a folio. It is written on Sanchi bark with Assamese characters. The copy is a recent one and the language is Sanskrit.

The opening lines.—

শ্রীশুকোবাচ। অথ রামশ্চ কৃষ্ণশ্চ কৃতশৌচৌ পরন্তপ।
মন্দ দুন্দুভি নির্ঘোষং শ্রুত্বা দ্রষ্টুমুপেয়তুঃ॥

The closing lines.—

মর্ত্তস্তয়ানন্থ সধেধিতয়া মুকুন্দ শ্রীমৎকথা শ্রবণ কীর্ত্তন চিন্তয়েতি।
তদ্ধাব দুস্তব কৃতান্ত জবাপবর্গং গ্রামাদ্বনং ক্ষিতিভৃজোপি যন্নর্ষাদষ্টাঃ॥

Contents.—Bhagawat is divided into 12 parts. This is the 10th part. It relates the birth of Sreekrishna; the hero of the manuscript is the son of Devaki and Vasudeba. Kansa killed Sreekrishna's six elder brothers. Krishna performed miraculous deeds in his childhood. He

killed many Asuras and many noted kings of his time, such as Naraka, Kansa, his uncle Jarasandha, Sisupal and Salwa. He married Rukmini and fought against Bana, the King of Sonitpur. This *puthi* contains a description of his travel to Kurukshetra and Mathura.

Owner.—Srijut Bharat Chandra Das presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 74.

Name.—Srimat Bhagawat, Book XII (Sanskrit).

Subject.—A book on the religion of devotion with Sreedhar Swami's commentary.

Author.—Veda-Vyasa.

Date.—Uncertain.

Description.—The *puthi* is written on Sanchi bark. It has two pieces of wooden cover. It is written in verses. But the language is Sanskrit. The *puthi* contains 48 folios and each folio contains 8 to 10 lines on each side including the commentary. The *puthi* is completed in 23 chapters. The size is nearly $16 \times 3\frac{1}{2}$ inches. The copy was made in 1731 Saka or 1809 A.D.

The opening lines.—

শ্রীনমো ভগবতে বাসুদেবায় নমঃ।
জয়ন্তি শ্রীপরানন্দ কৃপা পাঙ্গল সদৃশঃ।
যা নিত্যমনুবর্ত্তন্তে সম্পদো বিগতাদৃশঃ॥

The closing lines.—

নমস্তস্মৈ ভগবতে শুকায় ব্রহ্মমূর্ত্তয়ে।
সংসারসর্পদষ্টং যো বিষ্ণুরাত সমুন্মুবং॥

Contents.—The *puthi* first describes the geneaology of the future kings. Then it relates the nature of man in the Kalijuga or Iron Age. It then foretells the evil influences of the Kalijuga upon the people. It gives accounts of the Puranas and explains how Markandeya attained immortality. Then a summary of the whole of Bhagawat as embodied in the 12 books is given. It ends by giving an account of the number of Slokas in this and other Puranas.

Owner.—Srijut Durganath Barua of Jorhat presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 75.

Name.—Suddhi Dipika.

Subject.—A treatise on funeral rites.

Author.—Sibabara Kabi Misra Bhattacharyya.

Date.—Not known.

Description.—This *puthi* is written on Sanchi bark, the size of which is $16\frac{1}{2} \times 4$ inches. There are 30 folios in the *puthi* and each page of the folio has got 10 lines of writings. The language is Sanskrit.

The opening lines.—

যস্ত পাদপদদ্বন্দমিপ্সিতার্থপ্রদায়কঃ।
প্রণম্য কবিমিশ্রেন ক্রিয়তে শুদ্ধিদীপিকা॥

The closing lines.—

ইতি বিরচিত তত্ত্বং সংগ্রহং দীপিকাখ্যং।
শিবকর কবিমিশ্রঃ ভট্টাচার্য্যো বরিষ্ঠঃ
মুমুর্ষো মোক্ষণং কৃত্যং সমাপ্তিং কুরুতে সদা॥

The contents.—The *puthi* describes what should be done to a dying man just before his death and then goes on to prescribe who should carry the dead body and how the funeral pyres should be raised and how the dead body is to be decorated and put on the fire. It then describes the ceremonies to be performed after death and then enumerates the unclean days *i.e.*, the days one becomes unclean during the death of his relations and then lays down the rules about performing the Shraddha.

Owner.—Srijut Krisna Kanta Bhattacharyya of Jorhat.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 76.

Name.—Visnu Dharma.

Subject.—Religious.

Author.—Not known.

Date.—Not known.

Description.—This *puthi* is written on country-made paper the leaves of which measure $16 \times 4\frac{1}{2}$ inches. There are 87 folios but the *puthi* is not

complete. The language of the *puthi* is Sanskrit. Each page contains 8 lines of writings. The copy looks very old and its writings also appear to be of the ancient type. The first few leaves of the *puthi* seem to be in a somewhat damaged condition.

The opening lines.—

যং ব্রহ্মা বরুণেন্দ্র রুদ্র মরুতস্তুন্বন্তি দিব্যৈঃ স্তবৈঃ।
সাঙ্গৈর্বেদ.....মোপনিষদৈর্গায়ন্তি যং সামগাঃ॥

The closing lines.—

তৎ প্রসীদ নাম কোপং কর্ত্তুমর্হসি দৈত্যাপ।
তৎকোপ হেতু ভূষ্টোঽং পাবিতাপ্যত সাপতঃ॥

The contents.—It describes the religious observances of the Hindus and the merits derived by their observances and the evil effect of discarding them.

Owner.—The Adhikar Goswami of the Garamur Sattra.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

No. 77.

Name.—

1. Vedartha Prakash.
2. Brahman Sarbaswa.

Subject.—

1. Explanations of some *mantras* from the Jajurveda.
2. Compilation of a guide for the Brahmans showing how to perform their religious duties.

Author.—

1. Sayanacharja.
2. Halayudha.

Date.—Uncertain.

Description.—The two *puthis* together are written on Sanchi bark in Assamese characters. The language is Sanskrit. The dimension is 20 × 4 inches. The Vedartha Prakash, which was copied in 1738 Saka or 1816 A.D., contains only 11 folios and the Brahman Sarbaswa, copied in 1733 Saka or 1811 A.D., contains 94 folios. Thus altogether, there are 105 folios. Each folio contains 9 to 11 lines on each side.

The opening lines of 1—

যস্য নিশ্বসিতং বেদা যো বেদেভ্যোঽখিলং জগৎ।
নির্ম্মমে তমহং বন্দে বিদ্যাতীর্থং মহেশ্বরম্ ॥

The opening lines of 2—

দীপবৎ দ্যোতয়তি যো ভূর্ভুবঃস্বর্জ্জগত্রয়ীং।
সবিতুস্তং বয়ং ভর্গ মপবর্গং বরং স্থলম্ ॥

The closing lines of 1—

তমিযেকা দশাত্মকং রুদ্রাধ্যায়ং বিনিযুক্তে ইতি।

The closing lines of 2—

ইতি পাবস্করান্ প্রেতোপকারান্ কুর্ব্বন্তিতি মগ্নের স্ত্যোষ্ট পদ্ধতিরিতি।

Colophon.—

ইতি শ্রীমৎ সায়নাচার্য্য বিরচিতে মাধবিয়ে বেদার্থ প্রকাশে যজুঃ সংহিতায়াং চতুর্থকাণ্ডে পঞ্চম প্রপাঠকে রুদ্রভাষ্যে একাদশানুবাকঃ সমাপ্তঃ ॥

হলায়ুধেন গৌড়েন্দ্র মহাধর্ম্মাধিকারিণা।
এতৎ পুরুষমুক্তস্য ব্যাখ্যানং প্রতিপদ্যতে ॥ Folio No. 33

Contents.—

1. The Vedartha Prakash is a commentary by the celebrated Sayanacharya on the *mantras* of Jajurveda, Book IV, Chapter V.

2. The Brahman Sarbaswa of Halayudha begins with an explanation of the Gayatri. The author then proves the necessity of studying and understanding the Vedas. Then the *mantras* of bathing and worshipping are quoted and explained. The *mantras* for eating and sleeping are also quoted and explained. Then comes the marriage ceremonies. The *puthi* ends in dealing with the funeral ceremonies. In a word, all the ceremonies and religious duties from the birth of a child to its death are noted in this *puthi*.

Owner.—Srijut Durganath Barua, Mauzadar of Jorhat, kindly presented this *puthi*.

Place of deposit.—The library of the K. A. Samiti.

Remarks.—Nil.

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[*Note*.—The index includes all names of persons, places, puthis, subjects, etc., mentioned in the Catalogue. The figures refer to the entry numbers of the manuscripts described by Mr. Goswami, who used two separate sets, one for the Assamese series and the other for the Sanskrit. The distinction has been indicated by the insertion of the letter *S* after the entry numbers of the Sanskrit manuscripts. Where this letter is not inserted the reference is to the entries in the Assamese manuscripts.—*S. K. B.*]

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